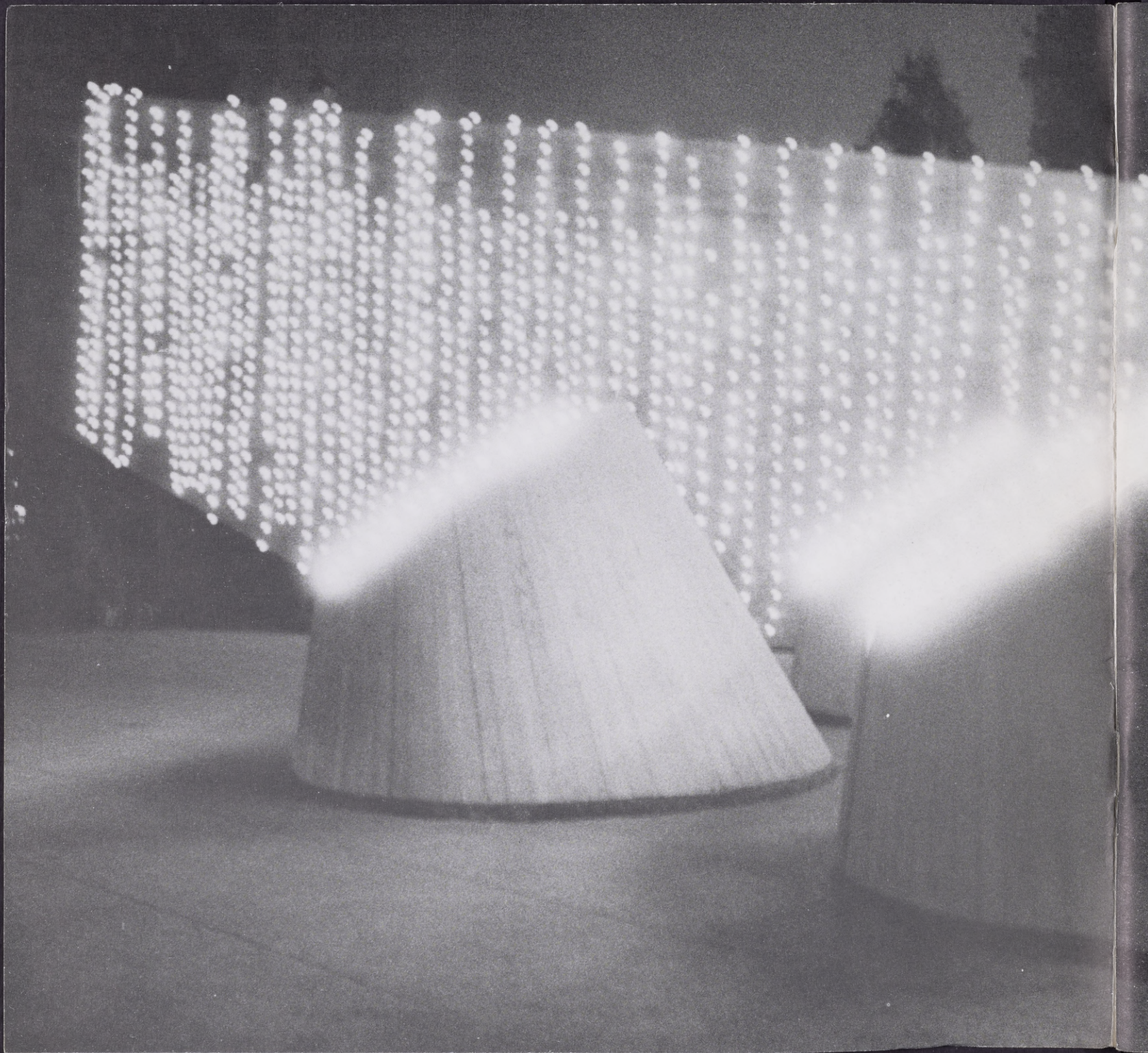


**SAN FRANCISCO ART INSTITUTE
1974-1975 COLLEGE BULLETIN**







COLLEGE OF THE SAN FRANCISCO ART INSTITUTE 1974-1975

OFFERING THE BACHELOR OF FINE ARTS
AND THE MASTER OF FINE ARTS DEGREES
IN FILMMAKING, PAINTING, PHOTOGRAPHY,
PRINTMAKING, AND SCULPTURE/CERAMICS.

AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA
ACCREDITED BY
THE WESTERN ASSOCIATION OF SCHOOLS AND COLLEGES
AND THE NATIONAL ASSOCIATION OF SCHOOLS OF ART
FOUNDED IN 1874
MEMBER OF THE UNION OF INDEPENDENT COLLEGES OF ART
AND THE
ASSOCIATION OF INDEPENDENT CALIFORNIA COLLEGES
AND UNIVERSITIES

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HISTORY and PURPOSE

HISTORY

The San Francisco Art Institute was established by a group of artists and writers in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present college. After twenty years in rented quarters, the Association was given the tur-reted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute. In 1969 the Institute added to the original 1926 building, new facilities, designed by Paffard Keatinge Clay.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Gottardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Nathan Oliveira, Richard Diebenkorn, Frank Lobdell, Stanley William Hayter, William Wiley, Robert Hudson and Bruce Nauman as well as other prominent artists have taught at the College.

PURPOSE

The College of the San Francisco Art Institute is an art school. It teaches the fine arts only, regarding painting, drawing, sculpture and ceramics, printmaking, photography and film as fine arts when the worker in these media has placed primary emphasis on the expressiveness of the completed object, on his own individual freedom in making it and on his personal responsibility for its final, artistic result. Because the emphasis is placed upon the individual, his need and his responsibility, the student is usually asked only to paint, to

photograph, to make sculpture, prints or films. How and what are mostly problems for his choice, his initiative. Usually, only the simplest techniques will be taught, in the form of direct assignments. The rest of art will be learned like tight-rope walking, by the experience of trying one's own balance, one's own way in a complex, rich and confusing milieu of working artist teachers and students. Seemingly the most free and most easy of tasks, this discovery of a path quickly becomes the most demanding and most difficult. The student soon finds that only rigorous self-discipline will carry him through. The routine of classes helps, as does clinging to the simple fact of the need to make work, to show it to fellow students and to faculty, and to seek responses both naive and experienced.

The faculty role in all this is complex and subtle. Perhaps the painting faculty has said it best—"Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions, and the instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student."

The faculty role is subtle, the student role is difficult. Together they make the College a chaotic, challenging, rewarding world of artistic adventure.

1. **Who May Enter.** Experience has shown that students who enter the College directly from high school are less likely to persist in college due to immaturity, uncertainty of direction, lack of experience with other possible studies, and lack of motivation and self-discipline. Conversely, students who transfer from another college, or who enter following a year or more of work, military, etc., students who choose art as a work after having already experienced other possibilities and are thus more knowledgeable and mature in their choice, have proven again and again to be ready to undertake the course of study at the College with a high possibility of success. Therefore, the preliminary requirement for entrance for undergraduate students to the College is at least one year of life-experience beyond high school graduation. There are certain natural exceptions to this requirement: they are specified in paragraph 7C of the ADMISSIONS section.

2. **Admission Without a High School Diploma.** Students without a high school diploma may be admitted if they:

- a. Are over twenty-one years of age, or
- b. Have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

3. **How Qualified Students Apply for Undergraduate Study.** Applicants for admission to full-time study (either degree or special) at the College, must file with the Office of Admissions the application in this bulletin, including a letter describing at least one year of recent life-experience beyond high school graduation, including college work, work, travel, military service or whatever, transcripts, and a Parent's Confidential Statement or Student's Financial Statement. Portfolios are not required and will not be accepted.

4. **Transcripts.** The applicants must ask the high school of graduation and each college or university attended to send official and complete transcripts to the Office of Admissions. All transcripts filed with the Office of Admissions become the property of the College and will not be returned to the applicant.

5. **Parent's Confidential Statement or Student's Financial Statement** must be processed through the College Scholarship Service and be on file at the College before the application will be considered complete. PCS or SFS forms are available from the Financial Aid Office.

6. **Application Deadline.** To qualify for preferential consideration, applications must be completed by April 1 for Fall and August 1 for Spring. Applications will not be considered unless the applicant has filed his completed application with the applications fee, and all transcripts have been received by the Office of Admissions. Applications received after these deadlines will be considered on a rolling basis as long as there are openings in the requested major areas.

7. **How Students Are Selected.** The personal characteristics of self-reliance, personal motivation and decision are prerequisite to the successful student at the College, but no valid or reliable examination for these qualities has ever been devised. Although "talent" may exist and may be essential to the successful student at the College, no satisfactory test for it has ever been devised. Furthermore, unless accompanied by self-reliance and personal motivation, talent never produced any art. Thus, there are no practical, reliable, valid tests for the personal qualities needed for success at the College; no test, that is, which can be reasonably required of applicants. Therefore, the primary selection of applicants for admission to the College is not made on qualitative grounds.

a. There will be an initial, Preview Selection by the Admissions Committee made upon the basis of information contained in the application and transcripts.

b. The Basic Selection among all applicants will be made on a mathematically random basis until all openings are filled, and the applicants have been notified of their acceptance or rejection. The option of appeal for those rejected in the Basic Selection is provided for any applicant who may feel that he has a special contribution to make to, or a special need for, the life of the school.

c. The Option of Appeal provides a subsequent opportunity to request admission for those who do not qualify under the regular provisions (see ADMISSIONS, paragraph 1 above), or who have been rejected in the basic selection. These applicants may request a personal interview and/or present their portfolios to the Admissions Committee for special consideration. The Admissions Committee will meet for one week in early July and mid-November to interview applicants and/or to review portfolios. Contact the Office of Admissions for further details (see Academic Calendar for dates).

The Admissions Committee will consist of one faculty member and one student from each studio department of the College.

d. Students who were not selected in the random selection, and who may not wish to appeal, will be given the opportunity within 30 days after the date of their original notification of rejection to reapply for the semester following the semester for which they originally applied. Students who reapply under such circumstances will be given preferential consideration.

e. A student who is admitted to the College for a given semester, but who does not register, will have his admission canceled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

8. **The Probationary Year.** Although it may be impossible reliably to predict motivation, talent and achievement before a prospective student enters the College, his work during the first year gives some strong basis for predicting the likelihood of his satisfactory progress in later years. Therefore, each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College.

9. **A Full-Time student enrolling for 4 courses or more** follows the above stated application procedure.

10. **A Part-Time student enrolling for 2 or more courses** must follow the full-time undergraduate application procedure including the

UNDERGRADUATE ADMISSIONS

filing of transcripts.

11. **A Part-Time student enrolling for 1 course** does not make formal application for admission nor pay an application fee.

12. **An Audit student** may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be over 18 years of age. Auditors need not file transcripts nor make application for admission.

13. **Registration Priority.** Registration priority for enrollment in all classes is given to full-time credit students, part-time credit students enrolling for two or three courses, part-time credit students enrolling for one course, and auditors, in that order.

14. **Requirements for admission** are subject to change as conditions demand.

15. **Foreign Students.** Applicants must meet the same standards required of domestic applicants.

16. **Foreign Students.** The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant alien students (File Number S.F.R. 214 632, April 1954). Foreign students seeking admission to the College must observe the following regulations.

a. Applications for enrollment must follow the provisions for admission to full-time study.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination. Information is available from United States Embassies.

d. The applicant must comply with all other government regulations of his home country and the United States.

17. **Veterans.** The College of the San Francisco Art Institute is approved for study by the Veterans Administration (under Chapter 34, title 38, U.S. Code); and is also approved by the California Department of Veterans Affairs.

Veterans enrolling under California state law must supply evidence of authority before

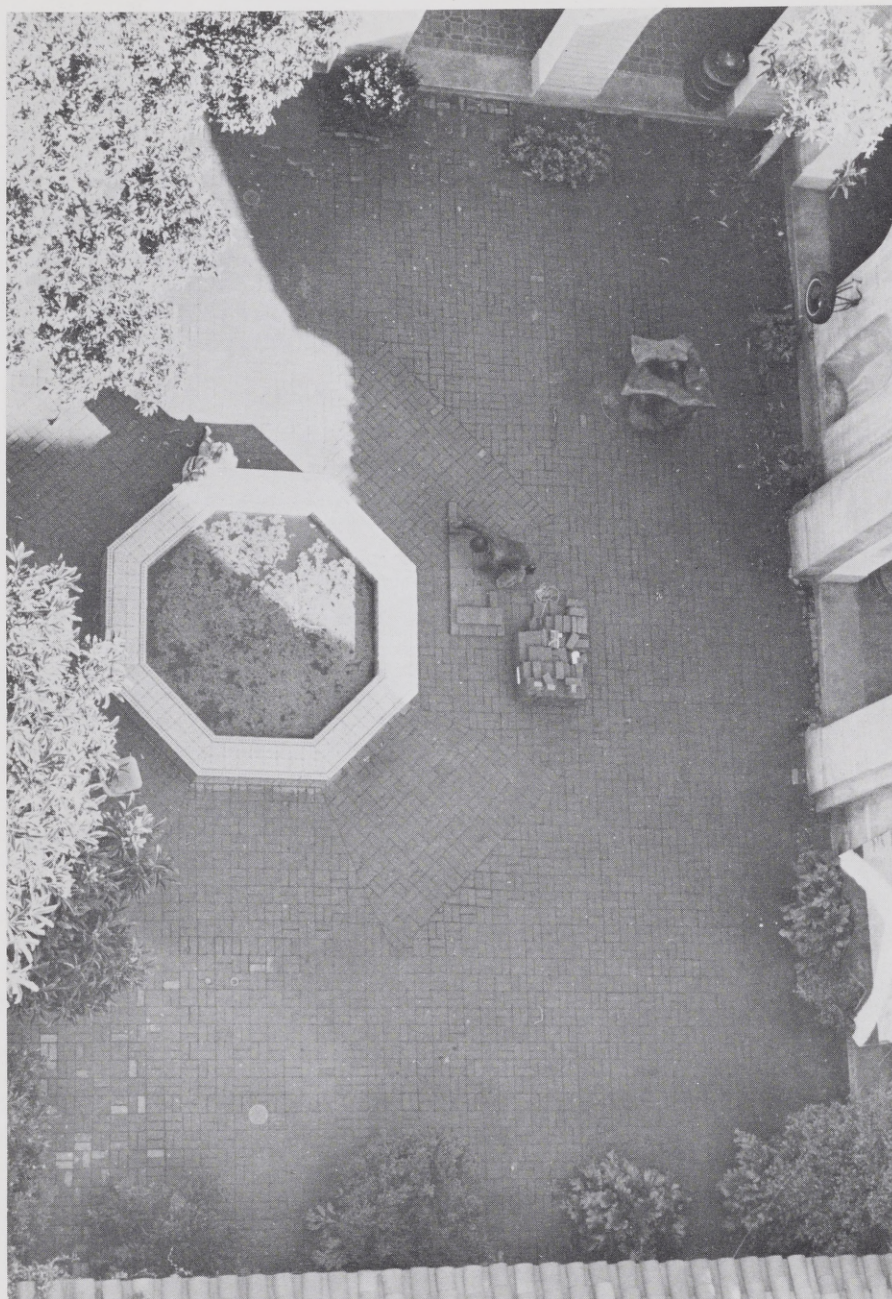
registration.

Veterans enrolling under federal laws must present their certificates of eligibility at registration time. Those transferring from another school must file their "Change of place of training" form with the V.A. before registration.

Undergraduate students carrying at least 4 courses a semester for credit and graduate students carrying at least 3 courses a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

18. **Evening and Saturday School.** The College offers evening and Saturday day classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday classes may be obtained from the Office of Admissions.

19. **Summer Session.** The College offers three four-week summer sessions. A student may enroll for all three sessions in order to achieve credit equal to one regular semester. A bulletin of summer classes and additional information may be obtained from the Office of Admissions.



A view of the courtyard from the tower. This area of the Art Institute was built in 1921 in the design of Spanish Californian architecture.

The BFA and MFA degree from the College is a symbol of a certain degree of knowledge, experience and achievement on the part of the student in his chosen field of the fine arts. Although it is "only a piece of paper", it is the piece of paper which signifies levels of proficiency and aspiration in art that are among the highest in the contemporary world—it means that, without especial regard to fashion, the student has proven himself capable of creating artistically significant objects, emblematic of both his own life and the life of man.

The College recognizes that the pursuit of academic degrees is not necessarily parallel to the pursuit of artistic growth, and that the student may wish to participate in the life of the College without regard to the seeking of a degree. For this reason, non-degree students planning to carry 2 or more courses of work are given the same registration privileges as full-time degree students (see ADMISSIONS, especially paragraphs 7 and 10).

BACHELOR OF FINE ARTS DEGREE

What the BFA Degree Program Is:

Majors. The College offers four-year degree programs with majors in filmmaking, painting, photography, printmaking and sculpture/ceramics. The BFA degree program consists of a pattern of undergraduate courses including not less than one course each semester in the student's major and in World Studies, plus one or two additional studio courses in any field offered by the College, for a total of four courses per semester for eight semesters, or thirty-two courses in four years. The pattern of courses in the major is determined by the department faculty, and is described in the appropriate section of this bulletin.

At the time of application, and thereafter at the time of registration, degree students declare their major fields of interest. For entering students, the Dean of Admissions and Records prepares a program of courses patterned according to the curriculum for the declared major field of interest as outlined by

CURRICULUM

the department faculty and listed in this bulletin. Continuing students choose their own courses in relation to the curriculum listed in the bulletin.

The Studio Courses. The life of the studio is basic to the life of the College. All of the procedures, regulations, accomplishments and hopes of the College have their roots in the studio. The studio is a place of artistic work, and so the student's academic life is planned around the needs of that work. The length of class periods (all morning, afternoon or evening), their frequency, their continuity and flexibility are all designed to simplify, clarify, and individualize the studio experience.

Each studio course requires weekly twelve hours of work by the student, including scheduled class times for full academic credit of "one course". At least half of this time will be "instruction period", with the faculty member present; other will be "studio periods" for the independent work that is part of the ongoing activity of the artist.

A Semester of Independent Study for Undergraduates. Outstanding upper-division students may propose a special project of a semester's length to be carried out in the form of independent study away from the school. Such projects will be subject to the approval of the Dean of Students, the faculty of the student's major department, and the Director of the College.

The World Studies Program. Completion of the World Studies program is required of all students in the BFA program.

Continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described in the World Studies Department section of the bulletin.

Requirements for the Bachelor of Fine Arts Degree. A student who wishes to qualify for the BFA degree must complete his final year at the College as a full-time student with a minimum of 8 courses. He must satisfy the

requirements in any one major field, in World Studies, and complete sufficient additional studio courses to make a total of all courses of not less than 32. The faculty in any studio department may choose to confer the BFA degree upon a student at any time after the completion of the first three years of requirements for the major and World Studies.

TRANSFER STUDENTS

Transfer Units. Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as courses and content relate to the BFA degree curriculum. Only courses passed or grades of "C" or higher will be accepted. Evaluation of transfer units from non-accredited institutions of learning will be provided on a tentative basis only; final credit will be determined on the basis of a faculty review after the student completes at least one semester at the College. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Office of Admissions for evaluation.

Enrollment. Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. They must complete at least 6 of the required courses in their majors at the San Francisco Art Institute.

World Studies Requirements. Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. This requirement will be waived for students already holding a BA degree in the humanities.

MASTER OF FINE ARTS DEGREE

Information about the graduate program, including admissions, course requirements and tuition information will be found on pages 8 and 9.

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in painting, sculpture/ceramics, printmaking, photography or filmmaking. The period of graduate study should serve as a transition from undergraduate apprenticeship to the individual's emergence as a fully independent artist. Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need for classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master's program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

The normal duration of the graduate program is four semesters. The first three semesters consist of an intensive criticism seminar with concurrent maximum production of studio work under the general guidance of faculty advisors. The final fourth semester may consist of an additional seminar or a semester of independent work with a faculty advisor in preparation for a final review. This semester may be waived for students of exceptional achievement. In any case, the graduate program committee in the student's major will determine how this semester will be used. Any undergraduate art history requirements in the student's major must be fulfilled concurrently with the regular graduate program.

In addition to the criticism seminar, there will be a monthly seminar on varied topics of general interest for graduate students of all departments. Graduates are also urged to attend any undergraduate courses from which they, or their advisors, believe they might benefit.

Limited, specialized facilities are provided for graduate students in each major, but in every case, students are urged to establish their own studios off campus. Students who plan to use the facilities at the College must contact the Department Chairman for their graduate ma-

jor in order to determine what facilities might be available to them.

The graduate program faculty in each major may choose to require a progress review of work by all students in the major at the close of each semester before permitting students to register for the following semester. A formal program for such review has been established in painting/sculpture and in printmaking. The faculty in other majors may require them as they deem appropriate.

To qualify for the MFA degree, the student must be in the process of completing the final semester of his graduate course work, the quality and quantity of which must be sufficient for a one-man show.* A final review of this work will be conducted by the entire Graduate Faculty of his department and the Director of the College. Confirmation of the degree will be on passing this final review.

Students who pass the courses but fail the review may re-apply for review near the end of each of the three following semesters. Students who fail the review for four semesters will be denied the degree.

*In printmaking, although this work need not consist entirely of prints, it must contain prints and demonstrate a technical mastery of at least one area of printmaking.

Graduate students are required to register at the College at the beginning of each semester so long as any part of the degree requirement is in process of fulfillment. Students who have completed the four semesters of the program but have not completed the review will be charged a \$25 registration fee per semester. Such students who wish to enroll with an advisor will be charged regular tuition for one course.

Tuition fees for the program are planned to be as low as possible, and specific discounts are provided for all students according to an established pattern. The basic tuition is \$830 per semester for the first three semesters, minus \$100 per semester tuition discount for students who do not use College studio facilities or supplies. All students in the second and third semester of the program are eligible

for Teaching or Departmental Assistant positions equal to two half days per week of work; a \$240 tuition discount will be given. Tuition for all students taking the fourth semester will be \$100.

Financial Aid: A limited number of partial-tuition scholarships are available to continuing students in the graduate program. Third World Students may apply to the Tuition-Waiver Program after they have been accepted into the graduate program. All students are eligible to apply for federal guaranteed loans. Applications for these loans will be processed after applicants are accepted into the graduate program.

Standards of Admission. Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Applicants who are accepted without a previous undergraduate degree may be subjected to additional undergraduate requirements as determined by the Graduate Program Chairman, the Dean of Students and the Director of the College. These requirements may be fulfilled concurrently with graduate work for the degree.

All applicants will be reviewed by the Graduate Program Committee in the field for which they apply.

Application Requirements. The applicant must submit the following to the Dean of Admissions and Records for presentation to the Graduate Program Committee for his proposed major on or before the Application Deadline stated in the Academic Calendar:

- a. Completed application form, sent prior to and separate from portfolio.
- b. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).
- c. Examples of work: to be received only within the 10 days before close of application.

GRADUATE INFORMATION

All portfolios, crates, etc. that are not delivered by hand, must be accompanied by a \$15 handling fee. These portfolios will be returned by the same carrier by which they came, *collect*. If no handling fee is received, portfolios will be subject to disposal.

Non-liability: Every reasonable care will be taken in handling the work submitted, but no responsibility is assumed for loss or damage for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements, as no insurance will be carried by SFAL. Works will be insured during shipment on return to the applicant at the minimum rate unless applicant requests in writing a higher value.

Applicants in **painting/sculpture** who live within a 100 mile radius of San Francisco: Six examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The student's name and approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

Applicants in **painting/sculpture** from outside the Bay Area may choose to submit a preliminary portfolio by means of slides. The applicant should submit all material specified in paragraphs a. and b. above, plus a set of not less than 20 and not more than 40 color slides, each marked with the applicant's name, the date, medium of execution and the size of the work. *These slides must be contained in a Kodak carousel, and all be inserted correctly, ready for projection.* The completed application and the carousel of slides must be received not less than 45 days prior to the deadline for regular graduate applications. The Graduate Program Committee will review the slides and advise the applicant immediately whether or not he or she should plan to submit examples of actual work. Final acceptance into the program will depend entirely upon the committee's evaluation of this actual work. Deadlines and requirements for this

actual work are the same as those for Bay Area applicants.

Applicants in printmaking: Ten or more examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

Applicants in photography/filmmaking: The portfolio should embody what the applicant feels is a substantial representation of his work.

Admission without the MFA degree as an objective. Individuals of superior promise who wish to do special advanced work without commitment to the full program, may also be considered for admission. They will enroll in upper division courses.

GENERAL ACADEMIC INFORMATION

The Academic Year includes two fifteen-week semesters and three four-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester divided among three studio courses and one World Studies course. Students may elect an additional course in a semester. The normal graduate load is 3 courses per semester.

Course Credit. Each full course is equivalent to 4 semester-hours credit. A credit hour is the equivalent of three hours work per week for one semester. The three hours may be divided between classroom attendance and outside study. Certain studios in each subject are open on a workshop basis, other than class periods.

Grades. Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, Pass, No Credit, Withdrawal. Honors is the equivalent of A plus, Pass is the equivalent of letter grades from A through C minus; No Credit is the equivalent of D plus through F. If incomplete work is not made up within the first six weeks of the following semester, a No Credit grade is given.

Academic Probation and Dismissal. Each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College. All degree students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on scholastic probation. Students who do not receive credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

Class Size. Control is maintained over class size in order to ensure maximum educational effectiveness. Functional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with the faculty.

Undergraduate courses are not numbered. Studio programs and independent study are numbered 198 and 199 respectively. Graduate courses are numbered from 200.

The College reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, and to modify or establish any fees as may be required.

Credit by Examination. A currently enrolled student may receive a waiver for an undergraduate subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward course credit requirements for the Bachelor of Fine Arts degree. Credit will be awarded in World Studies for subject examinations which cover work appropriate to the College degree for successful performance on the College Level Examination Program (CLEP).

Attendance is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructor of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially.

Change of Major. Students desiring to change majors must do so officially with the Dean of Admissions and Records.

Change of Program and Withdrawal. Students may not exchange one course for another, drop a course, or make any other change in program without following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

Withdrawal from a Class. A student may drop a course at any time during the semester. However, after the first four weeks of the semester, the student who wishes to drop a course must receive special permission from the Dean. Such withdrawal will appear on the

permanent scholastic record.

Withdrawal from the College. A student contemplating withdrawal from the College because of personal or academic problems should first consult the Dean of Students. Withdrawal is not official until all established procedures have been completed.

Leave of Absence. A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

Dismissal. A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

GENERAL SERVICES

Housing. The College has arranged that its students who need dormitory facilities may stay at Lone Mountain College. For information, write to the Director of Housing, Lone Mountain College, 2800 Turk Street, San Francisco, Ca. 94118.

Student Employment. Students interested in employment should contact the Financial Aid Officer following formal registration.

Student Exhibitions. The Diego Rivera Gallery on campus is used for student and faculty exhibitions, and a large exhibition of student work follows Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also the right to reproduce and publish such work. This work may not be removed without proper authorization.

Gallery. The Art Institute maintains the Emanuel Walter and Atholl McBean Galleries where an impressive schedule of innovative shows is presented each month. The Exhibition Program is directed by a professional staff guided by a thirty-six member Artists Committee composed of artists from throughout the Bay Area.

Library. The Institute's Anne Bremer Memorial Library contains over 20,000 books, half of which are devoted to the fine arts, half to the humanities and sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

Health Services. Students may participate in the Kaiser Foundation Hospital Plan. Students must register for the plan by September 25th of the Fall semester and January 25th for the Spring semester. The fee schedule may be obtained from the Administrative Secretary.

Cafeteria. There is a cafeteria open 8 am to 4 pm Monday through Friday on campus.

Supplies. Supplies and text books may be purchased at substantial savings from the College store.

Lockers. Lockers are provided free of charge. All locker contents and student work must be removed by the last day of studio classes, any remaining will be destroyed. The College exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

Studio areas. The College facilities are open to students on a 24-hour, seven day a week basis. However, access to the studio areas is by ID card only after 6:00 pm Monday through Friday, and after 4:00 pm on Saturday and Sunday. ID cards are available at time of registration. There is a 50 cent fee.

GENERAL ACADEMIC INFORMATION and SERVICES

The College of the San Francisco Art Institute is an independent art school. Although it is affiliated with the University of California through a deed of trust placed upon the real property of the Institute in the original bequest of the Mark Hopkins property in 1893, it receives no state or other public assistance for its educational program. As an institution centered upon the teaching and creation of the fine arts, the College has a unique position among art schools in America; almost alone among these schools, its purpose is to assist the student in transcending a literal, material function in society so that he may reach some spiritual, personally expressive mode of life and art. This choice of a field of education without direct, commonly accepted economic benefits to the society at large means that the educational work of the College must be largely self-supporting. The Institute welcomes gifts, grants and bequests; it receives continuing support from patrons, alumni and parents of students through a membership program; it has a small endowment for the underwriting of scholarships, library acquisitions and general operations; but the major portion of its income, and thus the underwriting of its expenses, comes from student tuition fees.

Application Fee: \$20. This fee must accompany all applications for the Bachelor of Fine Arts or Master of Fine Arts programs, and all students intending to carry 2 or more courses. It does not apply to tuition and is not refundable.

If the Graduate application requires the shipping of a portfolio, a \$15 handling fee must accompany the portfolio or it will not be returned.

Tuition Deposit: \$200. Entering students must submit \$200 tuition deposit upon being notified of their acceptance. *This deposit is non-refundable and applicable only for the semester the student makes application.* Continuing and re-entering students must make the non-refundable deposit of \$200 prior to registration each semester. The deposit is ap-

plicable only for that semester. Students carrying only one course do not make the tuition deposit. Students must complete their registration, including payment of tuition in full, on or before the appropriate registration day as shown on the Academic Calendar.

Tuition: Tuition and fees must be paid in full at time of registration each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

Undergraduate Full-Time Tuition: \$980* per semester. (Four courses of credit.) Each additional course of credit above four courses per semester: \$250.

Graduate Full-Time Tuition: \$830* per semester. (Three courses of credit.) There is a \$100 per semester tuition discount for graduate students who do not use College studio facilities. There is a \$240 per semester discount for all second and third semester graduate students who are enrolled full-time and who have teaching or departmental assistant positions. Fourth semester graduate student: \$100. If further graduate work is required: \$25 registration fee per semester.

Part-Time: \$270 per course per semester.

*All tuition \$810 and above includes, according to adopted policy of the Board of Trustees, a \$10 contribution to the general scholarship fund and a \$10 contribution to the Institute's Endowment Fund.

Deferred Payment of Tuition: For those who prefer monthly tuition payments, a monthly payment is available through EFI-Fund Management, an independent business concern. Arrangement must be made by July 15th for the following Fall-Spring year. Complete information will be mailed to accepted applicants on request and may also be obtained from the Cashier at the Institute.

Independent Study: \$260 per semester. (Three studio courses of credit.) One course of World Studies in conjunction with the studio project is \$120.

Student Body Cards: \$.50. Identification cards are issued at time of registration. A fee of \$5 is charged for replacement.

Late Registration: \$25. Charged to students registering for credit after the close of registration.

Change of Program: \$10. Charged for each program change after the first week of classes.

Withdrawals and Refunds: Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only, not including any fees or surcharges, and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Records Office. Refunds, when applicable, are based on entire tuition and will be allowed according to the following schedule:

First week of semester—80%
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%
Fifth week of semester—no refund.

Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the College is due on the day of withdrawal from the College.

Personal Checks Returned Unpaid: \$3.

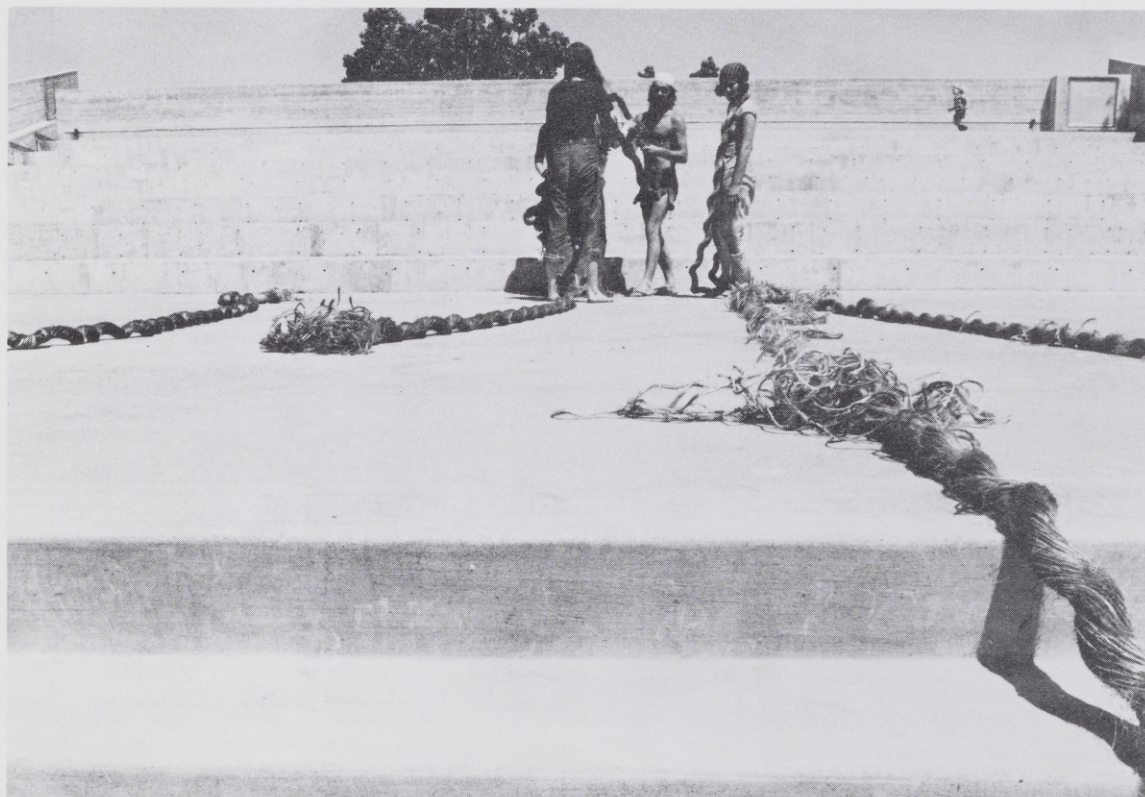
Unpaid Accounts: All unpaid accounts will be charged 1% per month from the date the account becomes delinquent. The 1% charge per month on the unpaid balance is equivalent to about 12% per annum. The Dean of Admissions and Records will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Transcript: \$2. One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

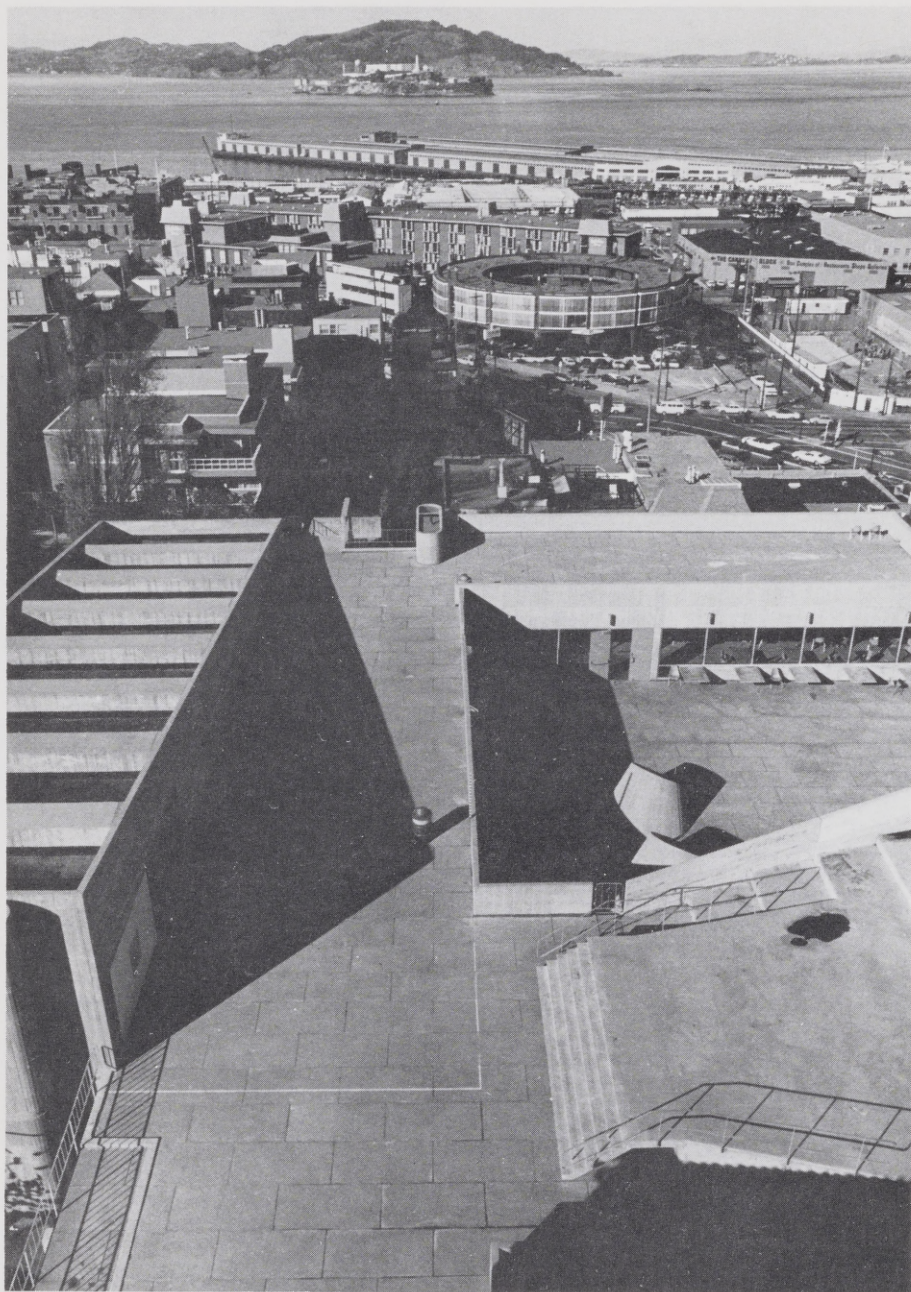
TUITION and FEES

Tuition Changes: Despite every effort to maintain College fees at the lowest possible level, it has been necessary to increase the tuition at SFAL in each of the past three years. Therefore, students and their parents are advised that such increases may well be necessary in subsequent years. The College attempts to notify students of tuition changes at least nine months in advance. Financial aid awards will be based on the schedule of fees in effect during the year of the award. Students who may require financial aid as the result of tuition changes are eligible to make application at the next scholarship application date whenever necessary.

The officer having general supervision of the collection of tuition and fees is the Director of Administration.



A performance piece by Topher Delaney executed during the Performance Festival, May 1973 in the rooftop amphitheater of the Art Institute.



A view of the courtyard from the tower. This area of the Art Institute was built in 1921 in the design of Spanish Californian architecture.

Federal Guaranteed Loans are available to entering students; \$100,000 in tuition grants is available to continuing students; up to seventy full tuition waivers are available to Third World Students.

Student employment opportunities are handled through the Financial Aid Officer. The Dean maintains listings of work available both on and off campus.

Federal Guaranteed Loans. Because each state has different requirements for students who plan to apply for such loans, students should request information from their home state department of education or from their local bank. California residents may obtain information and application forms from the Financial Aid Office at the College. Students should obtain information and begin the application process for Federal Guaranteed Loans at least two months before registration.

Basic Opportunity Grants. Students who have never attended college (except as a high school student taking college courses) are eligible to apply for the federal government's Basic Opportunity Grant Program. Applications are available from the Financial Aid Office.

Tuition Waivers are available to entering Third World students. They may be renewed each semester until the time of graduation. Each applicant will be interviewed by the Minority Studies Committee, which will make awards on the basis of outstanding promise and need. The committee will review a representative sample of work (portfolio) and will review the applicant's financial needs. See Academic Calendar for interview dates.

Tuition Grants are available to continuing students only. Up to \$100,000 of these grants is awarded annually in April. See Calendar for dates of application. Each applicant will be reviewed by the Scholarship Committee in his major department which will make awards on the basis of outstanding promise and need. Graduate applicants who are making application for financial aid must complete both the institutional application for aid and either the Parent's Confidential Statement or the

FINANCIAL AID

Student's Financial Statement. In order to be considered for aid, the Parent's Confidential Statement must be processed through the College Scholarship Service and be on file at the College.

Only undergraduates planning to carry a minimum of 4 courses and graduate students carrying 3 or more courses will be considered for financial aid.

Tuition grants include the following memorial scholarships, as well as many additional grants awarded from other College sources:

Agnes Brandenstein Memorial Scholarship. Awarded for advanced study in ceramics: applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship. Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Ron Davis Scholarship. Tuition and supplies for a painting student.

Hector Escobosa Scholarship. Full tuition granted to one upper-division student in painting.

Sine Hahn Scholarship Fund. Full tuition granted for study in oil painting.

Edward Wilson Coles Art Scholarship Fund. Full tuition granted for one student in painting or sculpture.

Six General Scholarships. Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

OTHER FINANCIAL AIDS

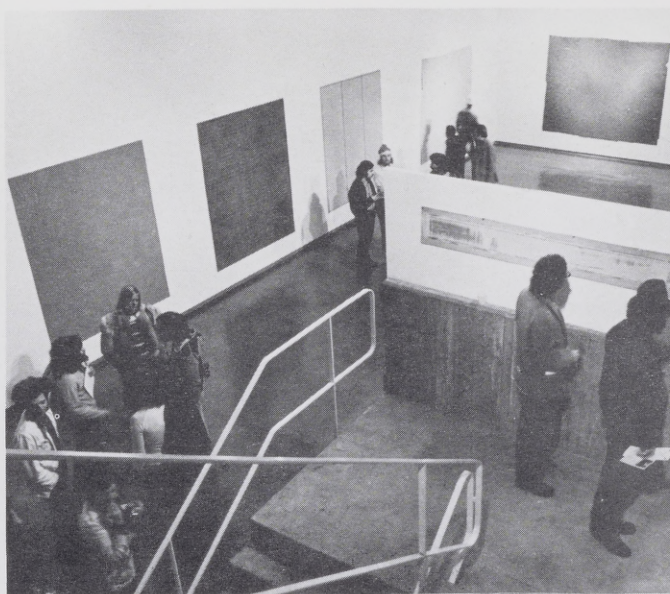
Studio Assistantships in Sculpture, Photography, Filmmaking and Printmaking. A studio assistant program has been established so that students may work directly for their department, assisting in maintaining all aspects of the studio and helping students in the use of the facilities. Specific arrangements vary from department to department, and further information must be obtained from the chairman of the specific department following registration.

Teaching Assistantships. A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service positions for which they receive a \$200 reduction in tuition per semester. This reduction will apply only to students who are registered for the full program including the seminar.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall semester before continuing an award for the Spring semester, and to award only a part or none of the funds shown should the quality of the work submitted be insufficient. Tuition grants and tuition waivers do not include the two \$10 surcharges for which all students carrying 3 or more courses are responsible (see Tuition and Fees).



DEPARTMENTS



Individual artists have been using the motion picture medium as a personal creative tool since the earliest development of the movies, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the most powerful vehicle for the communication of ideas ever developed . . . the motion picture. The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound.

The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion pictures. This program is not geared toward preparing people to enter the motion-picture or T.V. industry. Instead, the emphasis is on using the motion-picture medium as a vehicle of free self-expression.

The Film Department classes are scheduled to provide the fullest possible contact time between students and faculty. Some faculty will be available for consultation at all times, and a personal, one-to-one student/advisor relationship is encouraged. Emphasis will be put on high exposure to films as well as on making films: historical classics, visits with contemporary film artists, weekly showings of works and works-in-progress by the students and faculty.

Ongoing seminars, school based production projects, and full scale workshops supplement instruction in all basic film techniques.

The department has a limited number of cameras for classroom use. However, students are strongly advised to have at least a Super 8 camera in order to function as filmmakers and to avoid delay in making their films.

The following areas of concentration are offered in addition to the basic technical orientation: optical printing, animation, directing and acting, sound composition, lighting and

staging, theory of sound, film history, and aesthetics.

FACILITIES INCLUDE:

Complete editing facilities for 8mm, S8 and 16mm including workprint and interlock projectors.

Quarter-inch and fullcoat editing for sound with a sound effects library.

Animation stand with compound table.

Complete facilities for shooting sync-sound.

A studio for lighting and staging.

Pin registration optical printers for direct copying of 16mm or S8 original and a 16mm projection printer which allows interposition of title cells, masks, etc.

An isolated sound mixing studio for transferring and mixing three channels in both 16mm and S8 interlock.

A full-time technician in residence.

COURSE DESCRIPTIONS

The first year is an intensive technical orientation course designed to expose the student to a full range of filmmaking techniques. No familiarity with filmmaking equipment is assumed, and classes lead from a survey of all areas to actual "hands on" experience in areas of the student's choice. First year students will have the opportunity to meet the entire faculty and view their films. The courses are divided into Beginning Filmmaking A and Beginning Filmmaking B.

Beginning Filmmaking A is the first semester film course. All students new to the department are expected to take this course. All members of the film faculty will present their own works to the class and discuss them. This is important as students will select individual faculty members as advisors in their second, third and fourth years.

Most of the basic techniques used by the film faculty at SFAI to produce film as art will be demonstrated, with the equipment in-

volved, and film illustrations of the results shown. Students are not required to begin a film, but may do so if they wish. Classes meet twice weekly. 1 course

Beginning Filmmaking B is the second semester film course. Students are expected to take this course in the second semester of their first year. "Hands on" learning begins, with students handling equipment as they go deeper into the techniques demonstrated in the first semester, as well as being introduced to more advanced processes, such as optical printing. Students will be required to begin a film of their own choice. A great emphasis will be put on working in Super-8mm. The department is set up to perform almost all of the same sophisticated operations in Super-8mm that it handles in 16mm. Therefore, just as photography students all provide themselves with 35mm still cameras, film students are expected to do the same with comparably priced Super-8mm cameras. Classes will meet twice weekly. 1 course

History of Filmmaking, James Broughton.

This is an informal, comprehensive survey of the main trends in the history of cinema, with special emphasis upon individual film artists, *auteur* works, and the avant garde.

Part A—Fall semester covers the period from 1895 to 1945: The Beginnings of New-Realism. 1 course

Part B—Spring semester covers film art from the post-war period to 1970. 1 course

(A is not prerequisite to B. Both are required of Filmmaking majors.)

Second, third, and fourth year film classes are not organized around weekly meetings with a single teacher; instead, the faculty and students of SFAI have worked out a plan whereby optimum freedom and optimum contact with all faculty in the department is provided. Each student selects one faculty member advisor. Student and advisor meet once a week for the first three weeks of the semester to help the student get into a film project. The advisor grades the student at the end of the semester. The faculty rotate the days they are

FILMMAKING

at the school throughout the semester, and all will be accessible to any student in the department for one-to-one in depth help on their films.

The second year is a series of seminars going into greater detail in topics chosen by the students. Advisors are picked and film projects begun. Self-direction on the part of the student is encouraged once a basic background has been established. During the third and fourth years, students participate in workshops in close association with their advisors. Students may work alone on their own films or organize into small groups to work on bigger projects. Upper division students may attend lower division classes and seminars to review certain topics or to pick up on new or added techniques.

Fixed times in the week are set aside for ongoing special programs at school including: Weekly seminars (open to all and not required) on specific, pre-announced techniques or subjects, showing of contemporary film artists' films, and appearances by guest film artists.

Awarding credit (second, third and fourth years).

As there are no scheduled classes at these levels, the usual practice in order for a student to complete requirements for a degree majoring in film is to enroll for **2 Filmmaking Credits** in each of his upper division semesters, paying tuition at the rate of 2 studio courses. His advisor will inform him through the semester if he is doing enough work to pass 2 credits in film. If the student does poor or half-hearted work, the advisor will award him 1 pass credit, and 1 no-credit. If work is entirely unsatisfactory, he will receive 2 no-credits for the semester. Most students will find it necessary to devote 16 hours a week to working on their films, aside from conferences with faculty and seminars, in order to progress well enough to receive 2 full studio credits in film each semester. On permission from the department chairman, who will confer with the student's previous advisor(s), a student in upper division filmmaking may take 3 credits in film in a given semester, but

he will have to show the additional work to his advisor to get full credit awarded. Students from the other departments in the school may take upper division film credit at the rate of 1 credit, when there are openings with faculty for an advisorship. They must have taken beginning film A and B first, however.

UNDERGRADUATE FILMMAKING CURRICULUM

	Courses	
	Semester	
	1st	2d
First Year		
Beginning Filmmaking A, B	1	1
History of Filmmaking	1	1
Modern Art History	1	
English	1	
World Studies Introduction		1
Studio Elective	—	1
	4	4
Second and Third Years		
Studio courses including at		
least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at		
least one in the major	3	2
Art History Elective	1	
Studio and/or		
World Studies Electives	—	2
	4	4

FILMMAKING FACULTY 1973-1974 INCLUDED:

James Broughton
John Cavala
Larry Jordan
George Kuchar
Donald Lloyd
Gunvor Nelson
Ben Van Meter, Department Chairman
Roy Ramsing, Technical Supervisor
Gary Richardson

The Painting Department teaches painting and drawing. The faculty, artists-teachers, represent a wide range of directions, enthusiasms and information. Our students come to us with equally diverse dreams and levels of development. Our task is the difficult one of guiding, encouraging and nourishing the tentative and unfinished. Individual attention to a student is felt to be a necessity because it acknowledges and encourages that area of ambiguity and uncertainty that surrounds an individual's hopes and expectations. It focuses on the particular personality in order to recognize the complexities and to force the issues. We require the maintenance of an open and on-going dialogue. We strive to provide inspiration and pressure toward the assumption of responsibility by student-artists for their art. It is our conviction that painting is protean, and can be amazing, elucidating, and the assertion of vital identity. In our students, we recognize ability, motivation, belligerence, sensitivity and toughness. And we work to promote self-direction and a lasting commitment.

UNDERGRADUATE COURSE DESCRIPTIONS

Beginning Drawing—Work in a variety of media including pencil, charcoal, collage, tempera and ink. Two semesters required for further work in drawing. 1 course

Beginning Painting—Work primarily in oil painting as well as other painting media. Two semesters required for further work in painting. 1 course

Further Work in Painting and Drawing—Having completed the first year's requirements, the student may select all further courses in the department according to his developing interest. Basic to the student's growth in these courses is his association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student pre-

cludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's development.

Art History—Art History I, special concerns in art history, taught by members of the painting faculty. 1 course

Art History II will be taught by different specialists in art history each semester, and it is expected that the subject matter will change each semester. 1 course

The Studio Program—This consists of a double course of independent work with a faculty advisor. Semi-private studios are provided for students in the program. Students are chosen by the faculty for admission into the program and are reviewed at the end of each semester. Prerequisite for enrollment is third year standing. 2 courses

Additional Studio Credit—After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course

The Scheduling of Classes—Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four or eight additional hours of studio or laboratory work are required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio will be set

aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

UNDERGRADUATE PAINTING CURRICULUM

	Courses Semesters	
	1st	2d
First Year		
Painting I	1	1
Drawing I	1	1
Art History I	1	
Modern Art History		1
English	1	
World Studies Introduction		1
	<hr/> 4	<hr/> 4
Second Year		
Painting	1	1
Drawing	1	1
Art History II		1
Studio Elective	1	
World Studies	<hr/> 1	<hr/> 1
	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	<hr/> 1	<hr/> 1
	4	4
Fourth Year		
Painting	1	1
Studio Electives	2	1
Art History Elective	1	
Studio and/or World Studies Electives	<hr/>	<hr/> 2
	4	4
Requirements for BFA degree:		
32 courses		

PAINTING FACULTY 1973-1974

INCLUDED:

Tom Akawie
Jack Frost
David Hannah, Chairman
Julius Hatofsky
Marge Horton
Jack Jefferson
John Komisar
Bruce McGaw
Ivan Majdrakoff
Fred Martin, Chairman Graduate Program
Mary O'Neal
Hal Parker
Norman Stieglmeyer
Sam Tchakalian
Rodney Titus
Leo Valledor
Franklin Williams

PAINTING



The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study—of the history of photography, of its leading practitioners and their philosophies—will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

COURSE DESCRIPTIONS

Photographic Expression A & B

An introduction to photography as expression. Intensive use of camera. A is prerequisite to B. 2 courses

Further work in photography. Prerequisite, Photographic Expression A & B. 1 course

Richard Conrat—Intensive study of a family relationship, sociological landscape of America.

Pirkle Jones—Large camera format and accompanying technical data.

John Collier, Linda Connor, Jack Fulton, James Mitchell—General Photography with intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned.

The History, philosophy and criticism of photography, Margery Mann

This course includes lectures and assignments. The lectures cover the Daguerrotype, 19th Century English, French and American Photography, Photo-Secession, the f/64 Group, the

use of the camera as an instrument of change, Surrealism, Abstraction, the snap-shot aesthetic, color and photography today. There will be six or seven written assignments involving visits to local museums or galleries to see specific shows. 1 course

Additional Studio Credit

After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course

The Scheduling of Classes

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four or eight additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening. A student may not enroll for more than 2 courses in photography each semester after completing the first year requirements.

UNDERGRADUATE PHOTOGRAPHY CURRICULUM

	Courses	
	Semester	
First Year	1st	2d
Photographic Expression A, B	1	1
Modern Art History	1	
English	1	
Studio elective outside the major	1	1
Art History Elective		1
World Studies Introduction		1
	4	4

Second Year

Two photo courses, including

Photo History in the first Semester	2	2
Studio Electives	1	1
World Studies	1	1
	4	4

Third Year

Studio courses including at

least one in the major but not more than two	3	3
World Studies	1	1
	4	4

Fourth Year

Studio courses including at

least one in the major but not more than two	3	2
Art History Elective	1	
Studio and/or World Studies Electives		2
	4	4

Requirements for BFA degree:

32 courses

PHOTOGRAPHY FACULTY 1973-1974 INCLUDED:

Ellen Brooks
Jerry Burchard
John Collier
Linda Connor, Co-Chairman
Richard Conrat
Jack Fulton, Co-Chairman
Oliver Galgiani
Pirkle Jones
Joanne Leonard
Margery Mann
Gary Metz
J. Oliver Mitchell
Art Rogers
David Watanabe
Henry Wessel, Jr.

PHOTOGRAPHY



Many artists of the 1970's are interested in art in an unpretentious form: portable, simplifiable, multiplyable, sequential, intimate—in short, printed. Printmaking ranges from a cheap fast means of communication to controlled works of art on paper affording nuances of surface more exquisite than in any other medium. The printmaking department is interested in the total range. We have well-equipped etching, litho and silk screen studios; proof presses for offset litho and letterpress; a linotype so that students may work with type without handsetting; a copy camera and opportunity to use photography in any of the printmaking areas. But our main concern is how these tools may be used in the service of artists, and how, using these tools and our own energies, we may help a student's mind and eye become an artist's mind and eye. Our aim is to help each individual find what he wants to say in art, then clarify it, concentrate it, and master a technique so that this vision can be made available to other people.

COURSE DESCRIPTIONS

Introductory Printmaking—A pre-requisite for any other course in the Printmaking Department.

This is a short, intense exposure to each of four printmaking areas: etching, lithography, silk screen and photographic techniques. The class is divided into four sections, each with a graduate teaching assistant in charge. The printmaking faculty rotate from section to section, meeting twice a week for a period of three weeks with each group. This enables the student to work with all the members of the printmaking faculty and to gain an understanding of each of four major printmaking areas. 1 course

The History of Printmaking, Staff—A general survey of major artists and schools from the Early Renaissance to the present. 1 course

Further Work in Printmaking—Having completed Introductory Printmaking the student can make an informed choice of artist-teacher(s) and medium(s) with which to become further involved. All of these classes

emphasize critique and the development of the student's image as well as the specific technical material of the medium.

Etching: Acid-bitten lines, aquatints and textures; work with plastics and shaped plates; multiple place color printing; relief printing; photo etching. 1 course

Lithography: Plates and stones; color work is emphasized; use of the offset proof press and photolitho. 1 course

Photographic Techniques for Printmaking: Use of the copy camera and halftone screens to make positive and negative transparencies for use in any of the printmaking media. 1 course

Silk Screen: Students work mainly in color and with drawings done through photographic stencils. Hand cut stencils and tushe and glue methods are also available. 1 course

These classes meet once a week with the instructor. The printmaking studios, staffed by student monitors, are open every day and evening for independent studio work.

Advanced Printmaking—After completing at least one semester of Further Work in Printmaking, a student is eligible for Advanced Printmaking.

The course is in two parts: lectures and workshops and studios and critiques.

Lectures and workshops: The first six weeks are lectures and discussions of aspects of printmaking in particular and art in general. Often these are given by guest artists, critics or dealers. They are offered to help the student place his own work within the art world of the present.

Following the lectures, the student chooses one of several eight-week workshops. Some of these are technique-oriented, some concept-oriented. They change every semester, and many are taught by guest instructors.

In addition to the various changing workshops, there will be offered each semester a workshop in critique, limited to eight upper-division printmaking majors. Each student will have one class period to present his work

for the criticism of the group, which will include, besides the students, a faculty member, a graduate teaching assistant and a guest artist.

A student may request not to participate in an eight-week workshop and instead do an independent project of equal length under the guidance of an instructor. This might be working on a book or portfolio, working with a self-formed group on something performance-oriented, working on printed communications for a political or social group, etc.

Studio and critique: The studio area chosen must be one in which the student is technically advanced. These studio groups are small—eight to fifteen students—and are under the guidance of a graduate teaching assistant, with a member of the faculty joining each group once a month.

Since the class itself changes and the student may also change within the class every semester, Advanced Printmaking may be repeated by the student as often as he likes. 1 or 2 courses.

Additional Studio Credit—After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course

UNDERGRADUATE PRINTMAKING CURRICULUM

	Courses	
	Semester	
First Year	1st	2d
Introductory Printmaking	1	
Further Printmaking		1
Studio Elective	1	1
Modern Art History	1	
English	1	
World Studies Introduction		1
History of Printmaking	—	1
	4	4

PRINTMAKING

Second and Third Years
Studio courses including at
least one in the major
World Studies

3	3
$\frac{1}{4}$	$\frac{1}{4}$

Fourth Year
Further Printmaking
Studio Elective
Art History Elective
Studio and/or World
Studies Electives

1	1
1	1
1	1
$\frac{1}{4}$	$\frac{1}{4}$

Requirements for BFA degree:
32 courses

PRINTMAKING FACULTY 1973-1974 INCLUDED:

Patricia Benson
Kathan Brown, Chairman
Robert Fried
Richard Graf
Gordon Kluge
Jeryl Parker



The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they become relevant to his personal growth.

The Sculpture/Ceramics department is organized as a large, workshop space wherein many activities from welding to vacuforming to ceramics may take place at times dictated primarily by the growth of the student's work.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement. The teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student.

The ceramics courses emphasize the use of earthenware clay, low-fire glazes, wheel techniques as an extension of the student's ideas. The stress of these courses will be on creating thought-out, considered objects. Less emphasis will be placed on the creation of utilitarian production wares.

There is at least one beginning class instructor present in sculpture each morning four days per week; at least two instructors in sculpture and/or ceramics are present to assist students with further work in sculpture/ceramics four afternoons per week; and at least three instructors will be present for the open seminar one afternoon each week.

All students are expected to work in the sculpture/ceramics area not less than twelve hours per week for each course credit undertaken. All students are urged to consult about the development of their work with all instructors and students alike.

COURSE DESCRIPTIONS

Beginning Sculpture—A year course planned to acquaint the student with the simpler techniques of object making, and to orient him in the general studio milieu of the working

sculptor. The class meets as a group with the instructor two mornings (eight hours) each week, and the individual students in the group are required to plan at least four more hours of work on their own during the remainder of the week. 1 course

Further Work in Sculpture—Students who have completed one year of Beginning Sculpture may sign up with the instructor of their choice for further work in the media of their choice. 1 course

Seminar—Sculpture/Ceramics—Faculty meet as a group with interested students each week to discuss work and ideas of interest. All Sculpture/Ceramics students are urged to participate. Non-credit.

Beginning Ceramics—Techniques in ceramics with a sculptural emphasis. This course will stress idea development, not production pottery. Instruction will be given in the techniques of hand-building, mold-making, the wheel, glazing, and a variety of other finishing and structural materials. Experimentation will be encouraged. 1 course

Further Work in Ceramics—A class for students who have had two semesters of beginning ceramics and are ready for a more in-depth involvement. There will be more time for the instructor and the student to discuss ideas and advanced techniques on an individual basis. The student will learn to calculate and develop glazes and clay bodies. 1 course

History of Sculpture—The sculpture history course deals with the evolution of the sculptural object or non-object of the twentieth century from its origins in pre-history. There is an emphasis on a cultural and technological perspective that will make the information from the class directly applicable to the student's studio situation. 1 course

History and Prospects in Ceramics—A special seminar course dealing with the history of ceramics and including invited ceramists and other artists presenting and talking about their current work and concerns. 1 course

Additional Studio Credit—After completing the first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course

UNDERGRADUATE SCULPTURE/CERAMICS CURRICULUM

	Courses	
	Semester 1st	2d
First Year		
Beginning Sculpture or Ceramics	1	1
Studio Elective	1	2
Modern Art History	1	
English	1	
World Studies Introduction	4	4
Second Year		
Further Work in Sculpture or Ceramics	1	1
History of Sculpture	1	
History of Ceramics		1
Studio Elective	1	1
World Studies	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	4	4
Fourth Year		
Studio courses including at least one in the major	3	2
Art History Elective	1	
Studio and/or World Studies Electives		2
	4	4
Requirements for BFA degree: 32 courses		

**SCULPTURE/CERAMICS FACULTY
1973-1974 INCLUDED:**

Jeremy Anderson
Richard Berger, Chairman
Karen Breschi
Howard Fried
William Geis
Alvin Light
Ed Pickett
Robert Rasmussen, Coordinator of Ceramics
John Roloff
Richard Shaw



SCULPTURE / CERAMICS



The Anne Bremer Library contains over 20,000 volumes covering the fine arts, humanities and sciences. With its wood paneled walls and murals by Ralph Stackpole it provides a pleasant place for students to study.

WORLD STUDIES

World Studies provides a sense of the context from which the visual image comes and of which it is a functioning part. Its goal is to introduce the several primary traditional cultures of the world and to delineate the anatomy of the changes now modifying those cultures. It presses the student toward developing a confident felicity in writing and, through literature, a sense of what writing can accomplish. It affords a sophisticated evaluation of all the impressive raps you hear on the streets or from famous artists.

GENERAL REQUIREMENTS

Of the 32 courses required for graduation, ten to twelve are non-studio courses. The timing and subject matter of these courses is indicated in the various major sections of this bulletin. Among the non-studio courses, all students take not less than four courses in art history including Modern Art History and any art history requirements within the major, English, Introduction to World Studies and four ethnic studies courses. They may elect two additional World Studies courses in place of studio courses.

These may be transferred from accredited colleges and universities in subjects other than studio courses—including sciences, literature, social studies, art history, philosophy and languages. Transfer students will be required to take at least two courses in World Studies. This requirement is waived for students already holding a BA degree.

The English Requirement—English composition must be taken during the first year by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing. Students who have taken English composition here or elsewhere may also take creative writing as an elective credit in World Studies. 1 course

WORLD STUDIES

Modern Art History Requirement—Modern Art History covers Art, Form and Space, People and Cultures from the late 19th Century to the present. Primary emphasis is placed on the Western Tradition seen through the study of specific artists rather than of the general schools. 1 course

General Art History Requirement—Students must take three one-semester art history courses in addition to the Modern Art History course. One or two of these courses, depending on departmental policy, must be in the student's major field and are described in the various major department sections of this bulletin. Most of these courses are composed of a lecture-slide presentation followed by an "open-end" where you are invited to question, discuss, bring guest artists, bring slides or work to present, the only restriction being that what you bring be relevant to the general theme of the course. These courses may also be taken as art history electives outside the major.

Other art history courses, taught by World Studies faculty, including subjects like "Visual Art and the Evolution of Human Consciousness" and "Art History: Bay Area" carry World Studies credit.

Introduction to World Studies Requirement—Methods and Materials is required of all entering students who have transferred less than 3 courses (12 semester hours) in world studies. 1 course

Ethnic Studies Requirement—Students must take four one-semester ethnic courses. SFAI ethnic courses are composed of two parts—a weekly lecture series and a seminar section. These seminar sections, limited in size, are built around various themes relevant to the lecture series, one of them always being an art history theme. The Black Culture lecture series might, for example, associate with seminars built around African Art: black literature; the politics of contemporary Africa; Music: West Africa, Brazil, New Orleans and New York.

Each year the department offers six one-semester ethnic lecture series, each associated with seminars whose themes change from year to year. The series are Black Culture, Native American Culture, Oriental Culture I (Islam, Persia, India), Oriental Culture II (Southeast Asia, Micronesia, China, Japan), Occidental Culture I (Classical to Renaissance), Occidental Culture II (Modern Times).

World Studies Electives—The department will also offer a few special elective courses not directly related to any of the above. These will be long seminar-style courses meeting weekly and examining subjects such as "Women's Studies" and Teacher Orientation.

Urban Arts A & B—A. Field Work Preparatory Studies: Introduction to involvement in the community as an artist working with groups of all ages in urban settings. Areas discussed include human group theory, group leadership techniques, creative arts programming and related topics. The course is a requirement for Tuition Waiver students and open to all students. 1 course

B. Field Work: Students under supervision lead creative arts groups in the community. This course is a requirement for Tuition Waiver students and open to all students. Prerequisite Section A or permission of the instructor. 4 courses

WORLD STUDIES FACULTY 1973-1974 INCLUDED:

Montford Cardwell,
Minority Studies Coordinator,
Director, Urban Arts Program
Richard Fiscus
Edward Guerrero
Ivan Majdrakoff,
Chairman, Interdepartmental Studies
Fred Martin
Richard Miller, Chairman
Raymond Mondini
Zeese Papanikolas
Sylvia Sussman
Robert Trupin
Stephen Vincent
William Whitman



Kathan Brown, Chairman of the Printmaking Department, Mel Bochner, artist from New York and Ron Greenberg, student at the Art Institute during a recent visit of Bochner's.

Throughout the academic year numerous artists, writers and professionals from galleries and museums visited the College. In addition to individual lectures, six artists visited for periods of more than one week in the Visiting Artist Program sponsored jointly by the Union of Independent Colleges of Art and the Art Institute. Each artist gave lectures, joined class and seminar discussions and spoke with students about their work in individual critiques. This program was funded through UICA with major assistance from the National Endowment for the Arts. In its third year it remains an exciting part of the College's offerings.

A partial list for 1973 - 1974:

Robert Bechtle
John Berggruen
Mel Bochner
Stan Brakhage
Joan Brown
* Jack Burnham
A. D. Coleman
Bruce Conner
* Bob Cowan
Imogen Cunningham
Roy De Forest
Dan Flavin
Terry Fox
Robert Irwin

* Lucy Lippard
Robert Mangold
Brice Marden
Tom Marioni
Jim Melchert
Lisette Model
Dorothea Rockburne
Betye Saar
Ann Schapiro
* William Scharf
* Aaron Siskind
* Andrew Stasik
Harald Szeemann
Wayne Thiebaud
* Participants in the Visiting Artist Program

VISITING ARTISTS UICA

UNION OF INDEPENDENT COLLEGES OF ART/UICA

The Union of Independent Colleges of Art, UICA, created in 1966, united for cooperative work some of the most prestigious and vigorous colleges of art and design in the nation. There are ten member institutions at present: Atlanta School of Art, California College of Arts and Crafts, the School of the Chicago Art Institute, Cleveland Institute of Art, Kansas City Art Institute, Maryland Institute, College of Art, Minneapolis College of Art and Design, Philadelphia College of Art, Rhode Island School of Design, San Francisco Art Institute. These institutions share a common, primary commitment to the visual education of young artists and designers. As an academic consortium, UICA's goal is to advance the professional work of its constituent members, their faculties and students.

Although UICA schools share common goals and structures, there are both obvious and subtle differences in character, philosophy and programs. It is, in fact, the continued existence of these separate institutional characters that is so valuable to students. Collectively, the UICA schools offer virtually every field of study available in current visual arts education.

Through cooperative programs such as those listed below, any student at one of the UICA institutions gains access to the varying philosophies and environmental structures available in no other education system of the visual arts.

Student Mobility Program—Allows students enrolled in any one of the member colleges to arrange a program of study for one or two semesters at another member college.

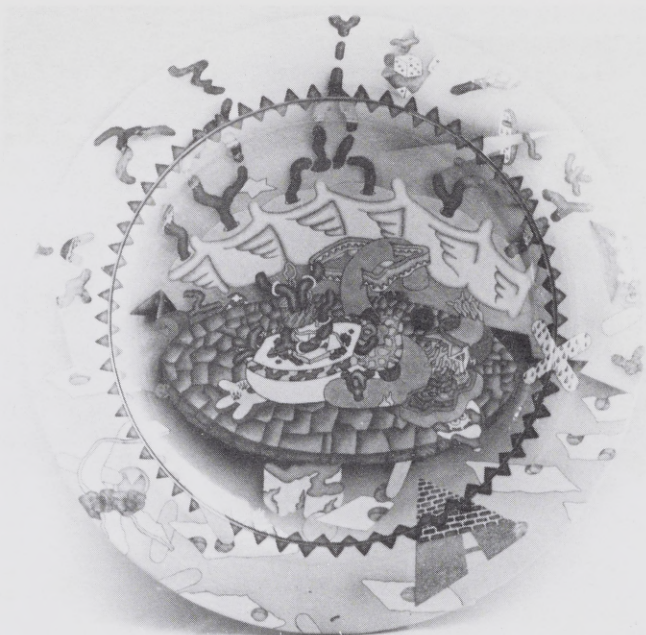
Junior/Senior Year Abroad Program—Access by junior students registered in UICA member colleges exists for study in Mexico, Italy, and England.

Transfer Program—For students completing the freshman year in good standing at one UICA member institution in transferring to another member institute without loss of credit or time.

Artists for Environment—Opportunities for study outside the UICA member campuses are also available. Using the Student Mobility Program, students may elect a semester of study at the New York Studio School, New York City. In addition, through UICA arrangements with the Artists for Environment organization and National Parks Service, students may study at the Delaware Water Gap National Recreation Area.

Mutual Application Program/MAP—An alternative method of application is available to high school seniors who are interested in applying to more than one professional college of art. MAP is a method by which those interested in two or more UICA member institutions may submit a single application and supporting credentials to more than one college of art. MAP is a supplement to admissions processes now being used in the member colleges of the consortium. It does not replace the individual college application process that should be used if the student intends to apply to only one of the UICA colleges.

For further information write or call: MAP Center, 4349 Oak Street, Kansas City, Missouri 64111, (816) 753-6654.



ED BLACKBURN, Student
Plate, 1973, ceramic.



NANCY CARMAN, Student
1973, ceramic.

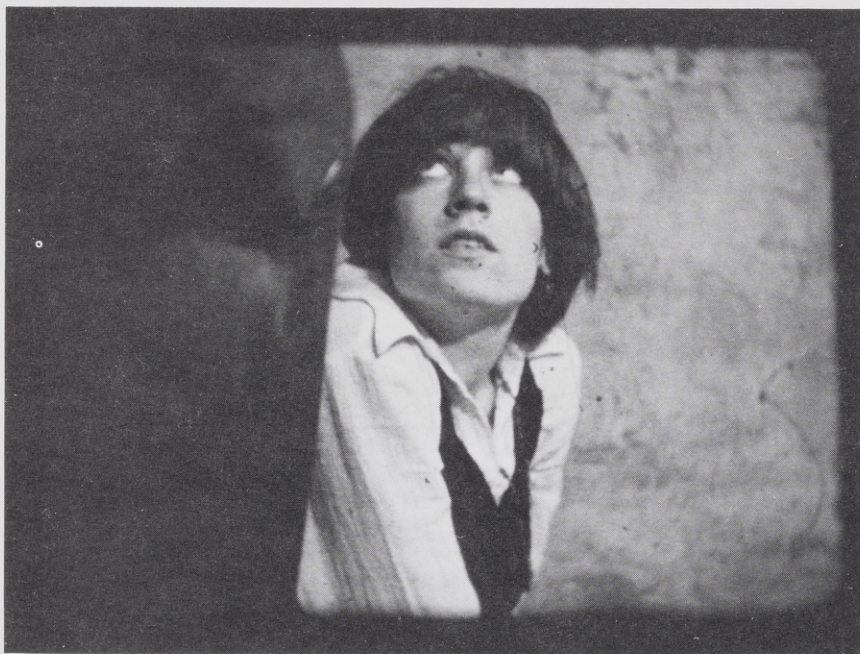
PORTFOLIO of STUDENT and FACULTY WORK



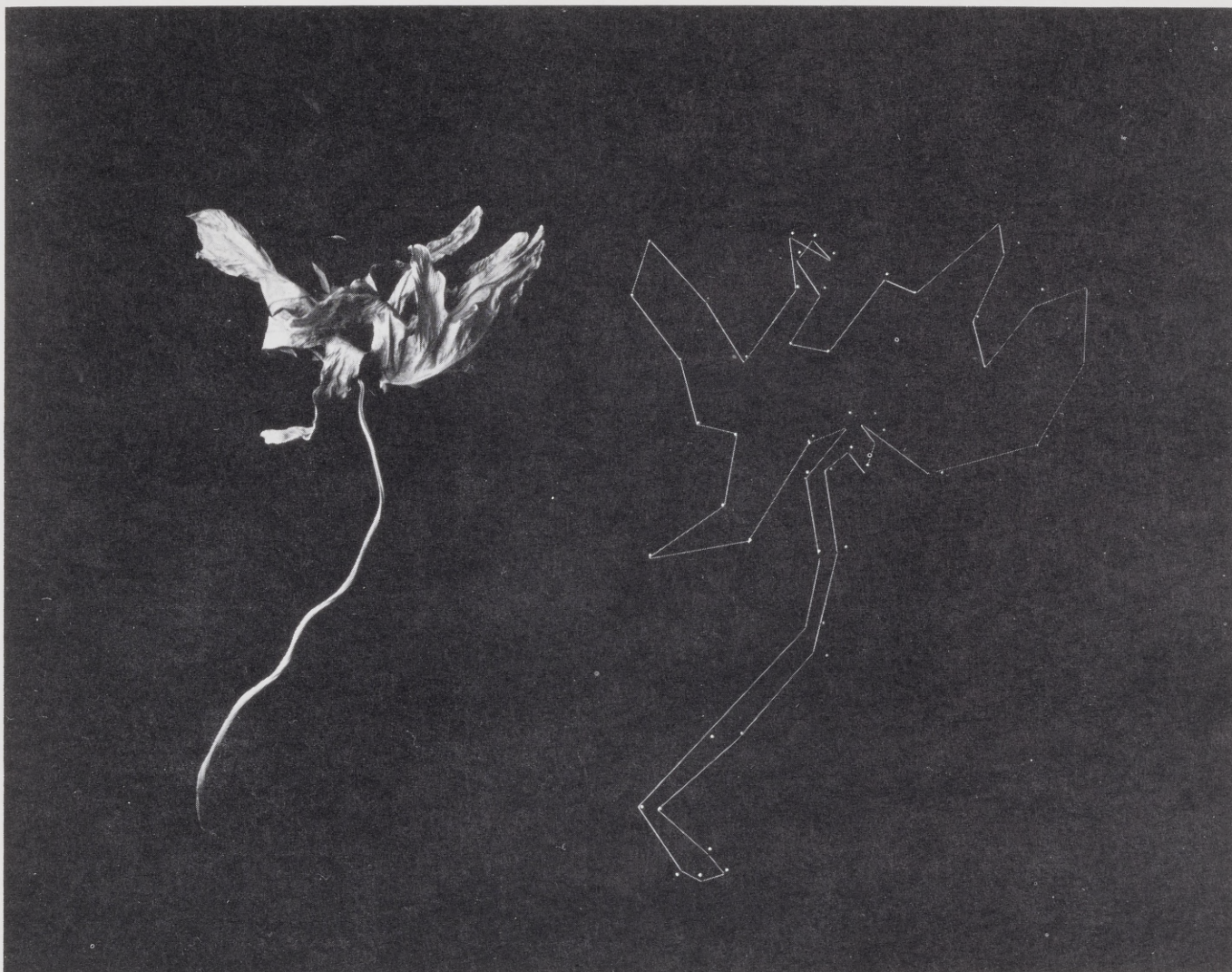
JOEL SACKETT, Student
1973.



BARBARA LINKEVITCH, Student
"Thought Dreams", 1972, black and white film.



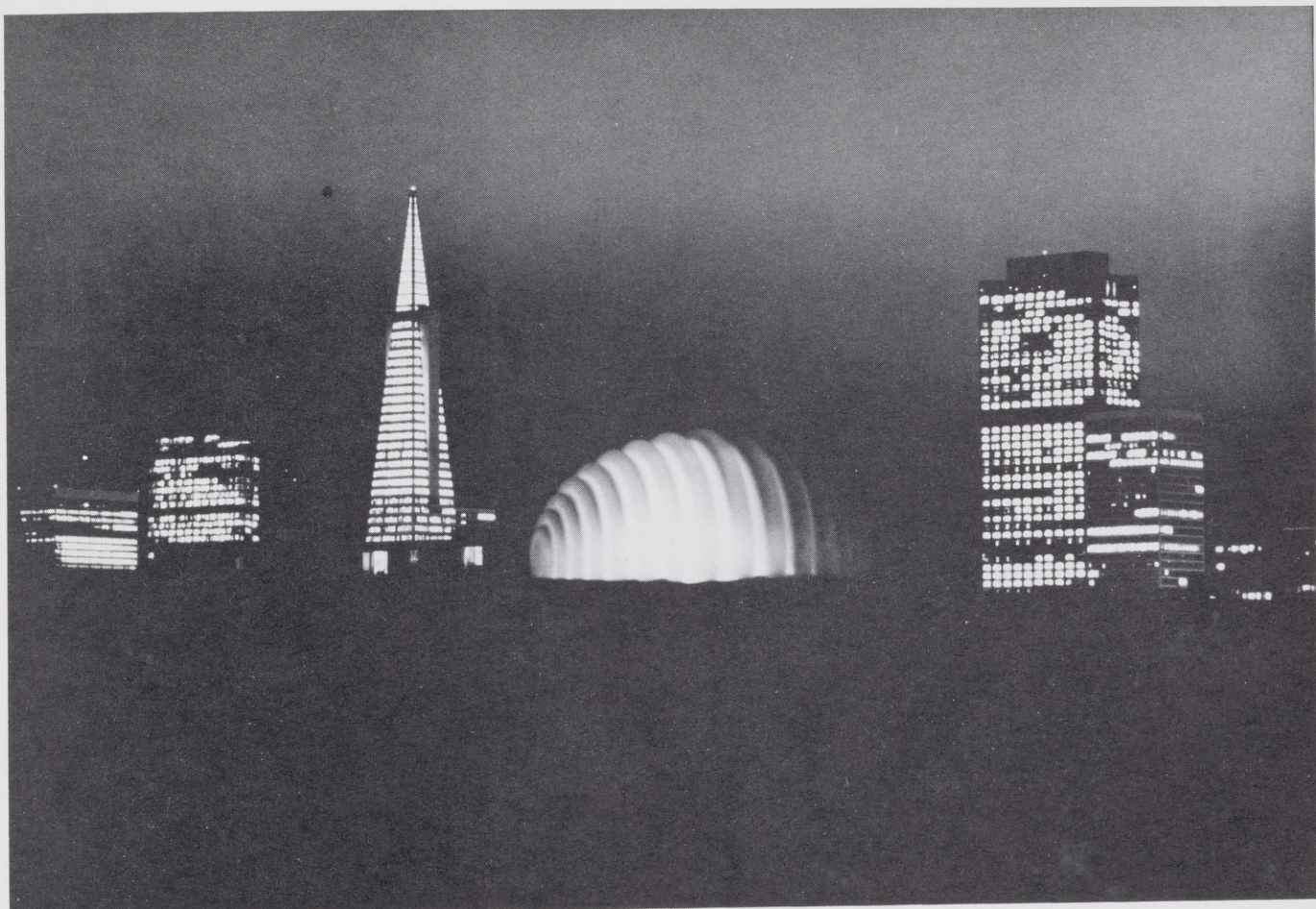
BARBARA LINKEVITCH, Student
"Traces", 1973, color film.



LINDA CONNOR, Faculty
1973.



JERRY BURCHARD, Faculty
Bill Brandt, London, 1970.



ED PICKETT, Faculty
Reinforced Sculpture/Structure, 1973-74, 30' x 20' x 14', thermal plastic.



ALAN CROCKETT, Student
"A.C. + C.L.", 1973, 69" x 56½", acrylic.



SUSAN TIBBON, Student
"Fabric of the Universe", 1973, 8' x 5½', oil.



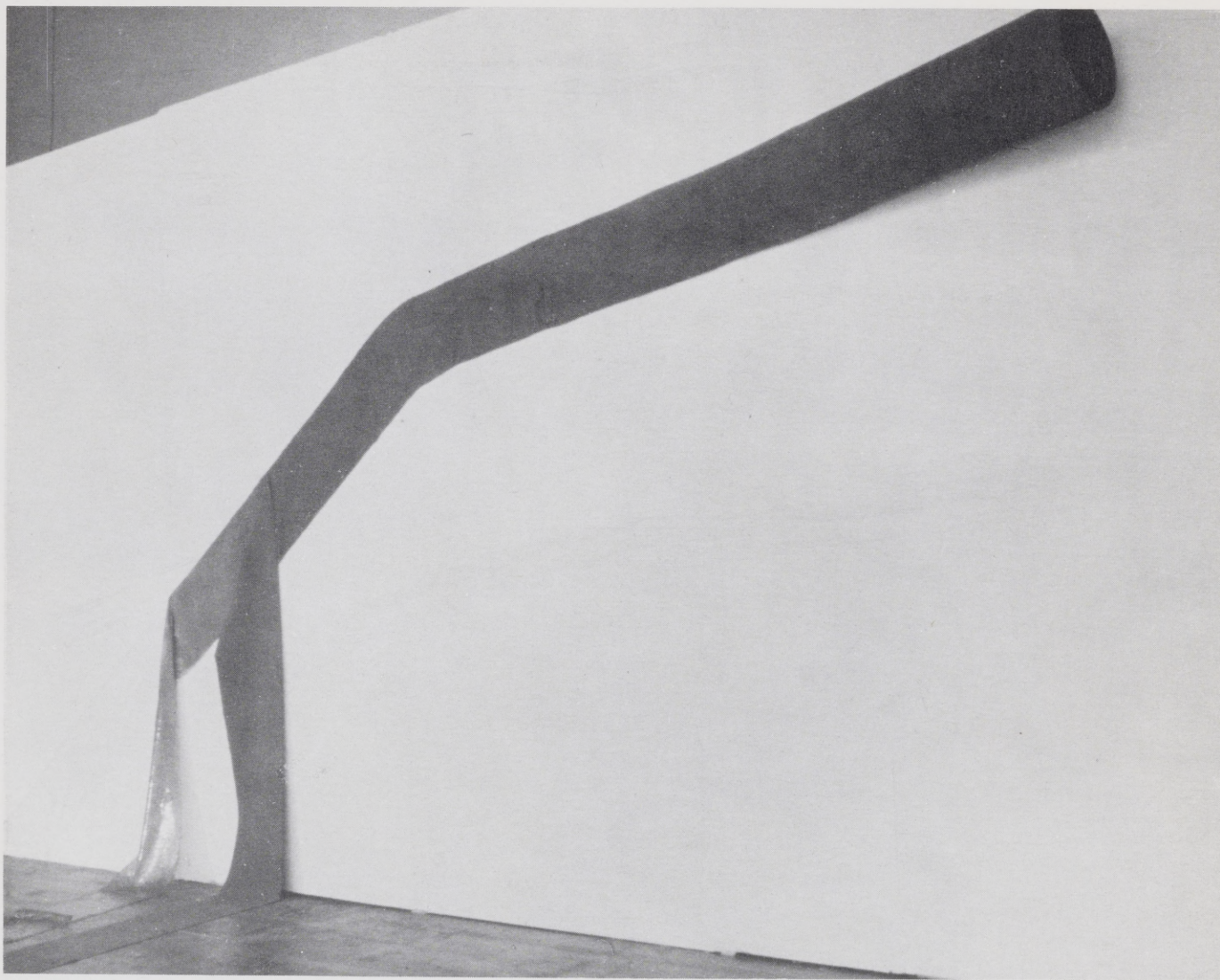
DENNIS HEARNE, Student
1973.



DENNIS HEARNE, Student
1973.



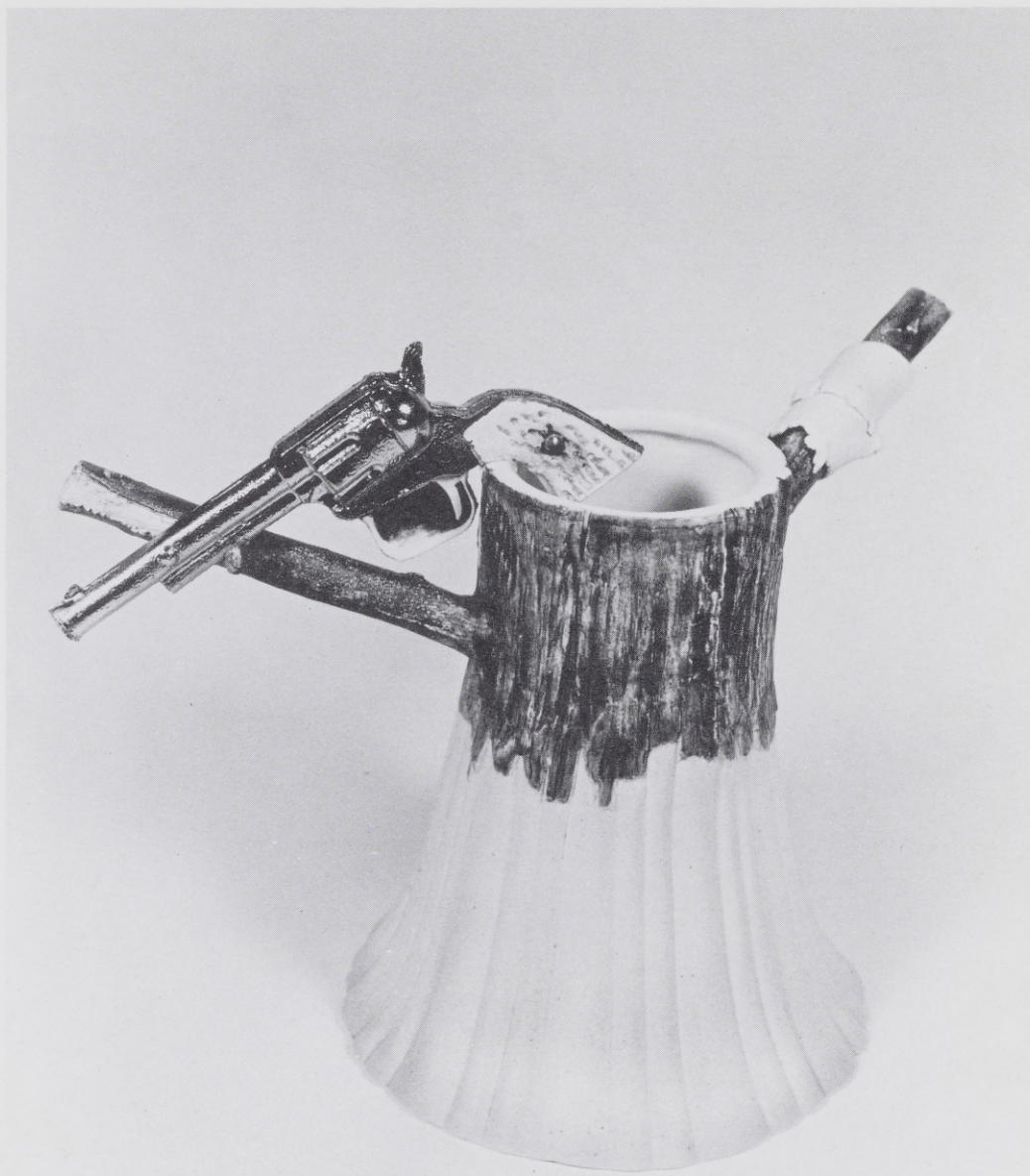
KAREN BRESCHI, Faculty
"Pig Boss", 1973, 20" x 2¼" x 12", ceramic, acrylic paint, metal flake, nylon bristle, electrical lighting.



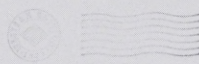
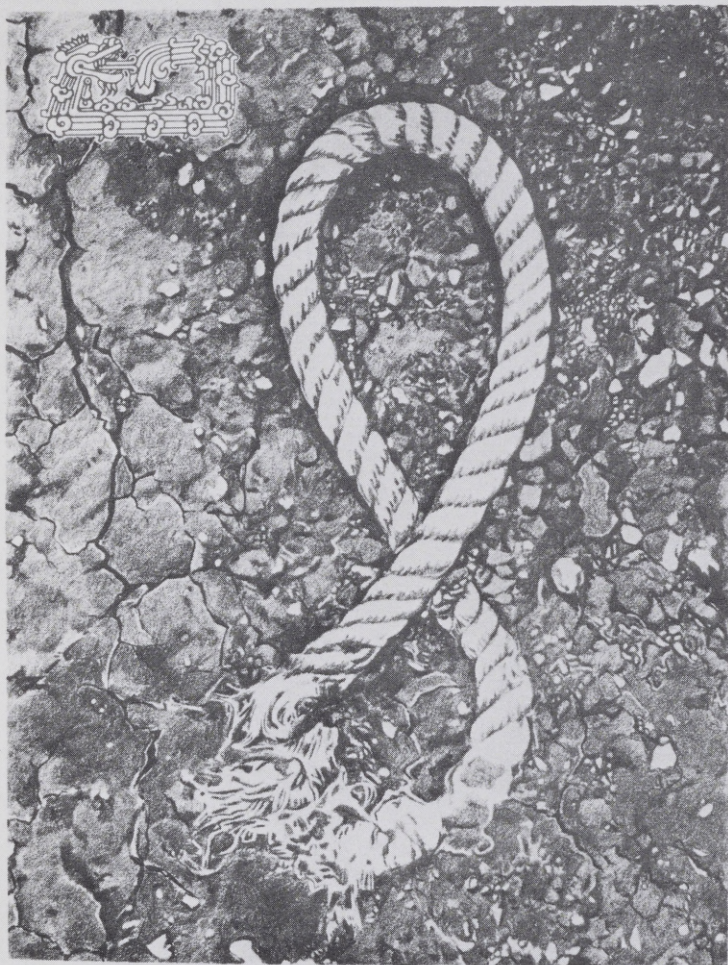
CANDACE COMPTON, Student
Untitled, 1973, 9' x 12', mixed media.



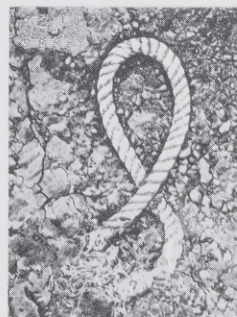
FRANKLIN WILLIAMS, Faculty
1972, 40" x 48", mixed media.



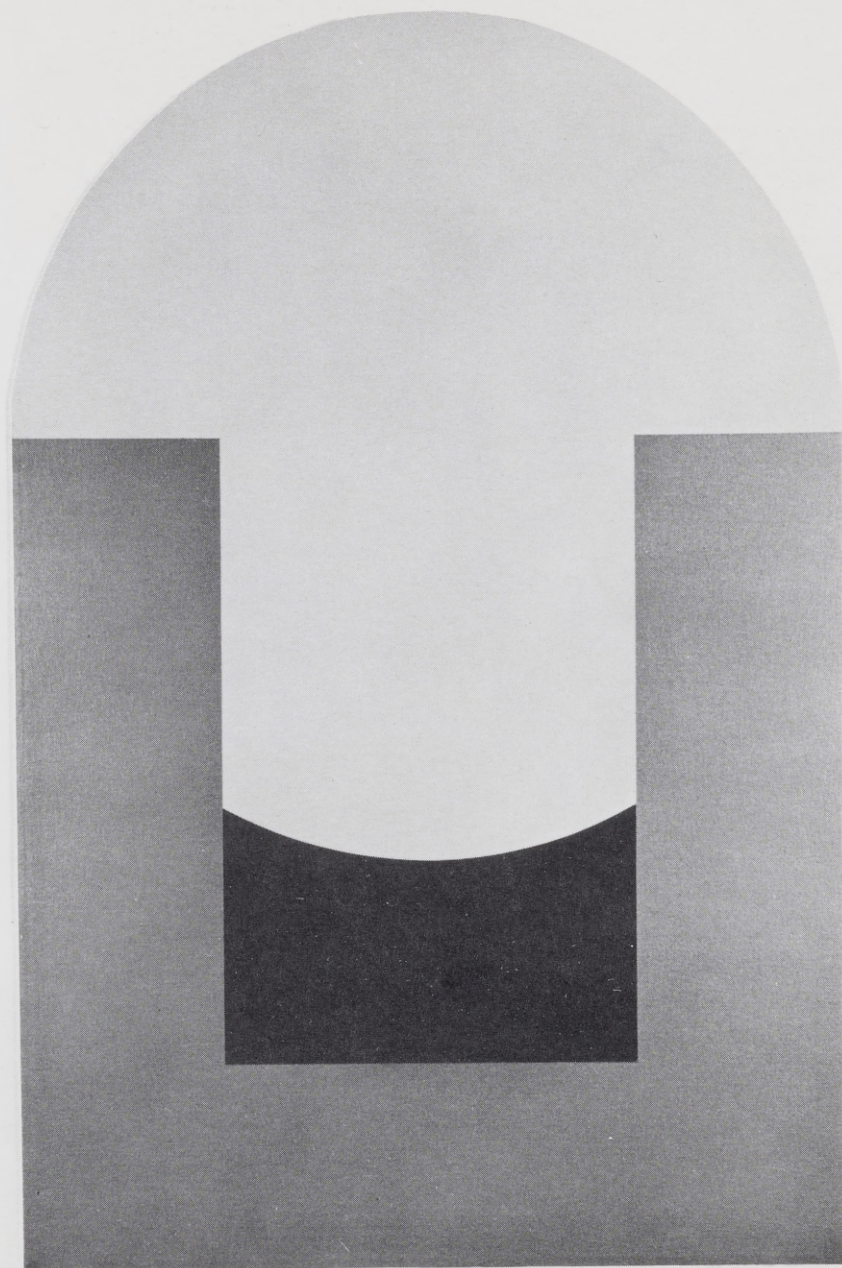
RICHARD SHAW, Faculty
"Cup", 1973, 7 $\frac{3}{4}$ " x 10 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ ", ceramic porcelain.



ROBERT FRIED, Faculty
 "Pre-Columbian Profile", 1973, 22" x 28", screen print.



Actual size of stamp



LEO VALLEDOR, Faculty
"Rising Sun" (View From the Valley of Gold), 1973, 4' x 6', enamel on canvas.



DAVID KESSLER, Student
"Tribute to Safe Day" (Detail), 1973, 16' x 7' x 2', oil, porcelain on mahogany.



RONALD J. GREENBERG, Student
"Double Windows", 1972, 26" x 22", photo-etching.



TOM AKAWIE, Faculty
"Seascape", 1973, 20" x 14", sprayed acrylic on masonite.

THOMAS AKAWIE—Painting. UC Berkeley BA, 1959; UC Berkeley MA, 1963. Awards: Anne Bremer Prize in Art. Solo exhibitions: Bolles Gallery, SF; David Stuart Gallery, LA; La Jolla Art Museum; Long Beach Art Museum; California Palace of the Legion of Honor. Exhibited: LA County Museum of Art; Crocker Art Museum, Sac.; M. E. Thelen Galleries, Germany; Gimpel Weitzenhoffer, NY; SF Museum of Art.

JEREMY R. ANDERSON—Sculpture. Studied: California School of Fine Arts, Certificate of Completion. Solo exhibitions: Allan Frumkin Gallery, 1953; Dilexi Gallery, 1960, '61, '62, '64, '66; SF Museum of Art, Retrospective, 1966; Quay Gallery, SF, 1970. Exhibited: Whitney Museum of American Art, Annual, 1956; "Funk Show", UC Berkeley, 1967; "American Sculpture of the '60's", LA County Museum of Art; SF Pavilion, "Expo '70", Osaka, Japan.

PAT BENSON—Printmaking. Michigan State Univ. BFA, 1963; Florida State Univ. MFA, 1967. Solo exhibitions: Florida State Univ., 1967; Washington Federal, Florida, 1968; Frederick Gallery, Wash., DC, 1971. Exhibited: "New Talent in Printmaking", Associated American Artists, NY, 1968; American Contemporary Prints, England, 1970; 17th Annual Print Exhibition, Brooklyn Museum of Art, 1970; Univ. of Dallas, 1971; SF Museum of Art, 1971.

RICHARD BERGER—Sculpture. Sac. State College BA, 1968; MA, 1970. Solo exhibitions: "Ocean Sculptures", SFAI, 1973. Exhibited: Berkeley Gallery, SF, 1971; College of Marin, Ca., 1972; "Sculpture 1972", Stanford Univ. Art Gallery; "Richmond Sculpture Biennial", Richmond Art Center, Ca., 1972.

KAREN BRESCHI—Ceramics. CCAC BFA, 1963; SF State College MA, 1965. Solo exhibitions: Berkeley Gallery, SF, 1973. Exhibited: "Ceramics International '73", Univ. of Calgary, Canada; "Breschi-Fuente", Berkeley Art Center, 1973; Quay Gallery, SF, 1973; "Four Ceramic Sculptors from California", Allan Frumkin Gallery, NY, 1973.

ELLEN BROOKS—Photography. UCLA MA, MFA, 1969-1971. Awards: Phelan Award, 1971; Alumni Award UCLA, 1971. Exhibited: Museum of Modern Art, 1970, '72; Pasadena Museum of Art, 1970; UCLA, 1970; Henry Gallery, Univ. of Wash., 1971; David Stuart Gallery, LA, 1970; SFAI, 1972; Hudson

River Museum, NY, 1973; Akron Art Institute, 1973.

JAMES BROUGHTON—Filmmaking. Stanford Univ. BA. Awards: Guggenheim Fellowship, 1970-71, 1973-74; Board member Anthology Film Archives. Solo exhibitions: Whitney Museum of American Art; Museum of Modern Art; Chicago Art Institute; SF Museum of Art; National Film Theatre, London.

KATHAN BROWN—Printmaking. Antioch College BA; CCAC MFA. Owner and director of Crown Point Press, Oakland, Ca. Solo exhibitions: Hansen Gallery, SF; SF Museum of Art. Exhibited: Library of Congress, Wash. DC; Brooklyn Museum; Museum of Modern Art; "Graphic Arts USA", exchange exhibition with Russia; SFAI.

JERRY BURCHARD—Photography. Has traveled and exhibited extensively.

MONTFORD CARDWELL—Director of the Urban Arts Program. RISD BFA (sculpture); SF State MA (multi-media). Formerly, Arts and Crafts Director, Hunters Point Boys' Club, Western Addition YWCA; creative arts consultant SF symphony; instructor SF State College School of Creative Arts.

JOHN CAVALA—Filmmaking. Studied: UC Berkeley. Awards: numerous Industrial Film Festival Prizes including Grand Prize, NY International Film Festival 1969, 1973; Cindy Award, 1970. Produced motion picture soundtracks commercially for seven years; freelance sound producer for three years.

JOHN COLLIER—Photography. Studied: SFAI. Awards: Guggenheim Fellowship; Carnegie Foundation; Spencer Foundation. Exhibited: Museum of Modern Art; Focus Gallery, SF.

LINDA CONNOR—Photography. RISD BFA, 1967; Institute of Design, Chicago MS, 1969. Awards: UICA Faculty Grant, 1972. Solo exhibitions: Dayton Art Institute, 1969; School of the Art Institute of Chicago, 1971; Loomis School, 1971; SFAI, 1971; Focus Gallery, SF, 1971; "Let A Dark", San Raphael, Ca., 1972. Exhibited: Friends of Photography, Carmel, 1972; Image Works Gallery, 1971; Corcoran Museum of Art, 1971; Museum of Contemporary Crafts, 1971; Light Gallery, NY, 1972; George Eastman House, 1971.

RICHARD FRAENKEL CONRAT—Photography. UC California BA. Studied: Reed College; SFAI. Awards: Guggenheim Fellowship, 1968-69. Solo exhibitions: SF Museum of Art, 1964; "Land for Sale", Oakland Museum; Co-author of "Executive Order 9066" book and exhibit, M. H. De Young Museum; UC Berkeley Art Museum; Metropolitan Museum of Art, traveling 1972-73. Design consultant: Dorothea Lange Memorial Exhibition, Museum of Modern Art, 1966.

RICHARD FISCUS—World Studies. UC Berkeley BA; MA. Solo exhibitions: (painting) Richmond Art Center; Reese Palley Gallery, SF; Univ. of Nevada.

HOWARD FRIED—Sculpture. SFAI BFA, 1968; UC Davis MFA, 1970. Awards: Adeline Kent Award, 1971. Solo exhibitions: Reese Palley Gallery, SF, 1970, 1972; NY, 1971; De Saisset Art Museum, Santa Clara, 1972; SFAI, 1972; Nova Scotia College of Art and Design, 1972. Exhibited: "Prospect '71: Projection", Kunsthalle, Germany, 1971; Denmark, 1972; "Documenta 5", Germany, 1972; "Performance Spaces", School of Visual Arts, NY, 1972; "Circuit, A Video Invitational", Everson Museum of Art and traveling, 1972-74.

ROBERT FRIED—Printmaking. SFAI MFA, 1967. Studied: Cooper Union; NYC Community College. Solo exhibitions: Phoenix Gallery, Berkeley, 1970; Portland State Univ., 1971; Hansen-Fuller, SF, 1971; De Saisset Museum of Art, Santa Clara, 1969, 1973; The Brooklyn Museum, 1973. Exhibited: Whitney Museum of American Art, 1972; Museum of Modern Art, 1972; John Berggruen Gallery, SF, 1972; "International Print Competition", SF Museum of Art, 1973.

JACK FROST—Painting. SFAI BFA; MFA. Exhibited: UC Berkeley; Lincoln Univ., SF; Herald Gallery, SF; SFAI; New Mexico Biannual, 1970; Outlaw Lights Co., 1969-70; Drawing Show and "Visionary Show", SFAI.

JACK FULTON—Photography. Self-taught. Solo exhibitions: Sac. State College, 1968; Marin Civic Center, 1968; De Young Museum, 1969; Berkeley Gallery, SF, 1972. Exhibited: "Slant Step Show"; "Repair Show", Berkeley Gallery, SF; "USA in Your Heart", SFAI; Floating Foundation of Photography.

OLIVER L. GAGIANI—Photography. CCAC MFA, 1972. Studied: SF State; Heald Engin-

FACULTY BIOGRAPHIES

engineering College. Solo exhibitions: California Palace of the Legion of Honor, 1953; George Eastman House, 1955; SF Museum of Art, 1957, 1961; Focus Gallery, 1968; Iowa Univ., 1969; St. Mary's Art Center, Nev., 1971.

WILLIAM GEIS—Sculpture. SFAI BFA; MFA, 1963. Awards: Guggenheim Fellowship, 1965; National Endowment for the Arts and Humanities, 1966. Solo exhibitions: CCAC, 1970; Hansen-Fuller Gallery, SF, 1972; Univ. of Kentucky, 1973; Nancy Hoffman Gallery, NY, 1973. Exhibited: SFAI, 1970; Hansen-Fuller Gallery, SF, 1971; Annual, Whitney Museum of American Art, 1973, Nancy Hoffman Gallery, 1973.

RICHARD GRAF—Printmaking. CCAC BFA, 1957; MFA, 1958. Solo exhibitions: SF Museum of Art, 1959, '62, '64; SFAI; Berkeley Gallery, SF, 1967, '70; Legion of Honor Museum, 1965; Richmond Art Center; Sonoma State College, 1970.

EDWARD GUERRERO—World Studies. Studied: SF State College; Pasadena City College. Worked with Southern Media and National Education Television—Black Journal on films on Mississippi.

DAVID HANNAH—Painting. SFAI MFA, 1967. Studied: Rice Institute, Houston; Univ. of Oklahoma. Exhibited: "Texas Painting and Sculpture", Dallas Museum of Fine Arts, 1962; "Four Painters", Oakland Museum, 1970; "Paintings on Paper", SFAI, 1971; also Faculty Exhibitions, 1968, 1971; Suzanne Saxe Gallery, SF, 1972, 1974.

MARGE HORTON—Painting. SFAI MFA. Solo exhibitions: SFAI, 1972. Exhibited: SF Museum of Art; Portland Museum of Art; Richmond Art Center, 1969; 1970; SFAI Centennial, 1971.

JACK JEFFERSON—Painting. Studied: Univ. of Iowa; SFAI. Awards: Rosenberg Traveling Fellowship. Solo exhibitions: De Young Museum, 1962; Metart Gallery, SF; College of Notre Dame, Ca., 1973. Exhibited: Palace of the Legion of Honor; Poindexter Gallery, NY; Stanford Univ.; SF Museum of Art; "A Period of Exploration", Oakland Museum, 1973; Suzanne Saxe Gallery, SF.

LARRY JORDAN—Filmmaking. Studied: Harvard Univ., private study with Joseph Cornell. Awards: Guggenheim Fellowship, 1970; First, Second and Third Prizes at Ann Arbor and Bellevue Film Festivals. Solo ex-

hibitions: Film Makers' Cinematheque, NY, 1962, '65, '67-'69; Cinema Theater, LA; Presidio Theater, SF; Canyon Cinematheque, SF; SF Museum of Art; Museum of Modern Art. Exhibited: NY Film Festival; Brussels International Experimental Film Festival, 1958.

PIRKLE JONES—Photography. SFAI, 1949. Exhibited: Ca. Academy of Sciences, SF; US Information Agency, Germany; George Eastman House; Stanford Univ., Oakland Museum; UC Santa Cruz; Focus Gallery, SF; Indiana Univ., Limelight Gallery; De Young Museum. Collaborated with Dorothea Lange, Ansel Adams and Ruth Marion Baruch on four photographic essays.

GORDON GRANT KLUGE—Printmaking. SFAI MFA. Director of Bear Press, SF. Exhibited: Whitney Museum of American Art; Museum of Modern Art; Brooklyn Museum of Art; Palace of the Legion of Honor; SF Museum of Art; *Biennale Grafiki*, Poland; *Biennale*, Yugoslavia.

JOHN KOMISAR—Painting. Univ. of Kentucky BA, 1969; Univ. of Tenn. MFA, 1973. Awards: Anne Worthington Callihan Award. Solo exhibitions: Reynolds Art Gallery, Kentucky; Tenn. Technological Univ. Exhibited: Lexington Art Show, Kentucky, 1969; Dallas Summer Arts Festival, 1971; McClung Museum, Univ. of Tenn., 1973.

JOANNE LEONARD—Photography. UC Berkeley BA, 1962; SF State College, 1963-64. Awards: Phelan Award, 1971; *Life* Magazine International Photography Competition, 1970. Solo exhibitions: M. H. De Young Museum, 1968; Hopkins Center, Dartmouth College, 1968; SF Museum of Art, 1971; SFAI, 1974. Exhibited: Focus Gallery, SF; George Eastman House, 1969-70; Oakland Museum, 1969-70; Pasadena Art Museum, 1970; UC Museum, Berkeley, 1971; Museum of Contemporary Crafts, 1971-72.

ALVIN LIGHT—Sculpture. SFAI BFA, 1959; MFA, 1961. Solo exhibitions: Dilexi Gallery, SF, 1960; LA, 1963; M. H. De Young Museum. Exhibited: Staempfli Gallery, NY, 1960; "50 California Artists", Whitney Museum of American Art, (traveling) 1962-63; Art Institute of Chicago, 1963.

DON LLOYD—Filmmaking. Idaho State Univ. BA; SFAI MFA, 1971. Awards: Friends of New American Cinema Grant; Nature Award, Foothill Film Festival, 1970; Honorable Mention, Humboldt Film Festival, 1971.

IVAN MAJDRAKOFF—Painting. Studied: Cranbrook Academy of Art. Former Director of the Univ. of Minn. Art Gallery. Solo exhibitions: Arleigh Gallery, SF; Palace of the Legion of Honor. Exhibited: Detroit Art Institute; Minneapolis Institute of Art; Walker Art Center, Denver Museum of Art; SF Museum of Art; SF Museum of Art; Museum of Modern Art.

MARGERY MANN—Photography. Goucher College BA, 1939 (Philosophy). Studied: Univ. of Chicago, 1939-41 (Art History). Awards: UICA Faculty Grant, 1972. Solo exhibitions: UC Davis: E. B. Crocker Gallery, Sac.; Focus Gallery, SF; Humboldt State Univ.; Utah State Univ. Exhibited: George Eastman House. Contributing Editor *Camera 35* Magazine.

FRED MARTIN—Director of the College. UC Berkeley BA, 1949; MA, 1954. Awards: National Council on the Arts, 1971. Solo exhibitions: Dilexi Gallery, SF, 1961, '67, '68; SF Museum of Art, Retrospective, 1973; M. H. De Young Museum, 1965; Royal Marks Gallery, NY, 1965, '66, '68, '70; Berkeley Gallery, SF, 1970, '71; SFAI, 1972. Exhibited: Annual, Whitney Museum of American Art, 1969; "Extraordinary Realities", Whitney Museum of American Art, 1973.

BRUCE McGAW—Painting. CCAC BFA. Solo exhibitions: Distel Gallery, Trinity Univ., Texas; SFAI. Exhibited: SF Museum of Art; M. H. De Young Museum; Palace of the Legion of Honor; Richmond Museum, Oakland Museum; Santa Barbara Museum, NY State Univ., Oswego.

RICHARD MILLER—World Studies. Ohio State Univ. BA; Claremont Graduate School MA; UC Berkeley PhD. Studied: Univ. of Paris. Formerly foreign correspondent, free lance writer and photographer. Author, *Amerloque*, a novel, 1966. Ordained in the Universal Life Church, 1969.

WAYNE MILLER—World Studies. SFAI BFA, 1966. Awards: Kress Foundation Grant, 1973. Published: *Mark in Time*, Glide Memorial, anthology of contemporary poetry; *185*, anthology of North Beach poetry; *Shadows of Remembered Ancestors*, 1973, Smoking Mirror Press.

JAMES O. MITCHELL—Photography. SFAI BFA, 1964; Lone Mountain College MFA, 1974. Awards: National Foundation for the Arts Grant, 1973. Solo exhibitions: SF State

College; Mills College; City Lights Gallery; SFAI. Exhibited: Limelight Gallery; Third Biennale International Della Fotografia, Italy; Expo '67, Canada; Oakland Museum; SF Museum of Art.

RAYMOND MONDINI—World Studies. SF State College BA; MA. Studied: Univ. of Perugia, Italy.

GUNVOR NELSON—Filmmaking. Humboldt State College BA; Mills College MFA. Awards: Guggenheim Fellowship, 1973-74. Exhibited: SF Museum of Art; Berlin Film Academy; Stockholmstrassen; Moderna Museum, Stockholm; Whitney Museum of American Art.

MARY LOVELACE O'NEAL—Painting. Howard Univ. BFA; Columbia Univ. MFA. Exhibited: De Saisset Art Museum 1972; Sac. State College, 1973; SFAI.

ZEESE PAPANIKOLAS—World Studies. SF State College BA; Stanford Univ. MA. Studied: Kenyon College, Univ. of Utah. Awards: Wallace Stegner Fellowship in Creative Writing. Currently working on a novel, *A Compassionate Heart*.

JERYL PARKER—Printmaking. Studied: American Univ., Lebanon; Academy of Fine Arts, Austria; Central School of Arts and Crafts, England. Solo exhibitions: Gallerie Gruppe Stern, Vienna, 1957; The Louve Gallery, SF. Exhibited: Brook Art Museum, Tenn., 1960; Scripps College, LA, 1961; SF Museum of Art, 1965; Richmond Art Center, 1967; Phoenix Gallery, Berkeley, 1969.

WILLIAM H. PARKER—Painting. SFAI BFA; MFA. Solo exhibitions: Unitarian Gallery, Mo. Exhibited: Berkeley Gallery, SF; "Mid-America I", City Art Museum, Mo.; Nelson Gallery/Atkins Museum, Mo.; SFAI, 1972, 73; Kansas City Art Institute, 1972.

EDWIN PICKETT—Sculpture. Studied: Leicester College of Art, Intermediate Diploma, 1956; National Diploma of Art and Design, 1958; Royal College of Art Associate ARCA. Awards: UICA Faculty Grant, 1972. Exhibited: London RCA Gallery, England, 1966; "Toward Art I", 1966; "Toward Art II", 1967, Arts Council Gallery, England; Retrospective Show Clement Hall, England, 1968; "Holography", Palace of Fine Arts, SF, 1970; Denver Univ., 1972; Museum of Contemporary Crafts, 1973.

ROBERT RASMUSSEN—Ceramics. SFAI BFA, 1969; CCAC MFA, 1970. Solo exhibitions: UC Santa Cruz, 1972. Exhibited: CCAC, 1969; "The Egg and The Eye", LA, 1970; SFAI, 1971; Univ. of Nevada, Reno, 1971; UC Santa Barbara, 1972.

GARY RICHARDSON—Filmmaking. CCAC BFA, BAA, 1970. Awards: Cleo Award, Levi's for Gals, 1971; KTVU I.D., Society for Communicating Arts, 1972. Owner of "EFFECTS FOR FILM" providing effects and graphics for film and television producers.

ART ROGERS—Photography. Studied: North Carolina State College. Freelance work since 1963 for (among others) UPI, AP, *Life* Magazine, *Sports Illustrated*, ABC, etc. Numerous advertising commissions. Exhibited: Sun Gallery, SF; SFAI.

JOHN ROLOFF—Ceramics. UC Davis BFA, 1970; CSU Humboldt MA, 1973. Solo exhibitions: CSU Humboldt, 1973. Exhibited: Artists Contemporary Gallery, Sac., 1970; "Cup Show", Museum of Contemporary Crafts, 1970; Idaho State Univ., 1972; Jennifer Pauls Gallery, Sac., 1973.

RICHARD SHAW—Ceramics. SFAI BFA, 1965; UC Davis MFA, 1968. Awards: National Endowment for the Arts Grant, 1970; UICA Faculty Grant, 1972. Solo exhibitions: SFAI, 1967; Dilexi Gallery, SF, 1968; Quay Gallery, SF, 1970, '71, '73; SF Museum of Art, 1973. Exhibited: Museum of Contemporary Crafts, 1965, '66, '71; Oakland Museum, 1970; Annual, Whitney Museum of American Art, 1970; National Museums of Modern Art, Tokyo and Kyoto, 1971-72; Victoria and Albert Museum, England, 1972.

NORMAN STIEGELMEYER—Painting. SFAI BA; MFA. Studied: Academy of Art, Nuremberg, with a German government grant. Solo exhibitions: Richmond Art Center; New Mission Gallery; Quay Gallery, SF; Palace of the Legion of Honor, SF. Exhibited: Frankische Gallery, Germany; Felix Landau Gallery, LA; SF Museum of Art; Institute of Contemporary Art, Phil.; Whitney Museum of American Art; Brooklyn Museum; Phyllis Kind Gallery, Chicago.

SYLVIA SUSSMAN—World Studies. UC Berkeley BA; London Univ., PhD. Positions held: Faculty member, Graduate Division, Wright Institute, Berkeley; Visiting Faculty, Univ. of B.C., Vancouver; Associate Research Psychologist, Kaiser Medical Center; Assoc.

FACULTY BIOGRAPHIES

Professor of Sociology, Golden Gate Univ.; Social Resident Analyst, Agnew State Hospital; Research with R. D. Laing at Tavistock Institute, London.

SAM TCHAKALIAN—Painting. SF State College BA; MA. Solo exhibitions: Dilexi Gallery, SF; M. H. De Young Museum; Bolles Gallery, SF; SFAI; Quay Gallery, SF; Molly Barnes Gallery, LA. Exhibited: Whitney Museum of American Art; Pasadena Art Museum; SF Museum of Art; Oakland Museum; SF Pavilion, 1970 World Exposition, Osaka, Japan; Richmond Art Center; Palace of the Legion of Honor.

RODNEY TITUS—Painting. SFAI BA; MFA. Exhibited: SFAI.

LEO VALLEDOR—Painting. Studied: SFAI. Solo exhibitions: Dilexi Gallery, SF; Graham Gallery, NY; Park Place Gallery, NY; Six Gallery, SF; SF Museum of Art; SFAI; Daniel Weinberg Gallery, SF. Exhibited: Walker Art Center; Bykert Gallery, NY; Dallas Museum of Art; Institute of Contemporary Art, Phil.; Larry Aldrich Museum; MIT.

BEN VAN METER—Filmmaking. SF State College BA, 1965; SFAI MFA, 1969. Awards: Prizes at Ann Arbor, 1965, '67; Bellevue, 1968; San Francisco, 1968, Film Festivals; UICA Faculty Grant, 1972. Exhibited: Avalon Ballroom; SF Museum of Art; LA Cinematheque; Canyon Cinematheque; Whitney Museum of American Art.

STEVEN VINCENT—World Studies. UC Riverside BA; Univ. of Paris, *Diplome Annuel*; SF State College MA. Published: *Piece by Piece*, Okike/Redberry Publications, Nigeria, 1967; *White Lights and Whale Hearts*, New Books, 1971; NEW; American and Canadian Poetry, Beacon Press, 1971.

DAVID WATANABE—Photography SFAI BFA.

HENRY WESSEL, JR.—Photography. Penn. State Univ. BA, 1966; NY State Univ., Buffalo, MFA, 1972. Awards: Guggenheim Fellowship 1971-72. Solo exhibitions: Museum of Modern Art, 1973. Exhibited: George Eastman House; Pasadena Art Museum; Focus Gallery, SF; SFAI, 1973; Emily Lowe Gallery, NY, 1973; Pace Gallery, NY, 1973.

WILLIAM WHITMAN—World Studies. Stan-

ford Univ. BA; Univ. of Paris MA. Stories, poems published in quarterly journals. *Dancing Galacter*, Crossing Press, 1974.

FRANKLIN WILLIAMS—Painting. CCAC BFA, 1964; MFA, 1966. Awards: National Endowment for the Arts Grant; Ford Foundation Grant; Spencer Macky. Solo exhibitions: Richmond Art Center, 1966; Dilexi Gallery, SF, 1967; Crocker Museum, Sac., 1968; Quay Gallery, SF, 1971; Gallery Marc, Wash., DC, 1972; Gallery B, Paris, 1973. Exhibited: SF Museum of Art; Oakland Museum; Portland Museum; Seattle Museum.

ADMISSION TO FALL SEMESTER 1974

UNDERGRADUATE	
April 1	Last day to receive applications. Transcripts must be received by April 1 to qualify for preferential consideration.
Mid-April	Notification to applicants.
May 15	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Early July	Meetings of Admissions Committee to review Appeals. Applications will be considered on a rolling basis as long as there are openings in the designated major areas.
GRADUATE	
April 4	Graduate applications close for Fall, 1974, Thursday, 4 pm.

SUMMER SESSION 1974

June 3—June 28	Session I
July 1—July 26	Session II
July 4	Independence Day Holiday.
July 29—August 23	Session III Request the Summer Session Bulletin from the Office of Admissions for specific information about curriculum and registration.

FALL SEMESTER 1974

SEPTEMBER

3, Tuesday	Orientation—9 am, Lecture Hall. Registration—Entering full-time, 10-12 (noon), 1-4 pm.
4, Wednesday	Registration—Full-time: Continuing and Re-entering: 10-12 (noon), 1-4 pm.
5, Thursday	Registration—Graduates (MFA program) and Part-time: Day, Evening and Saturday, 1-4 pm.
7, Saturday	Saturday classes begin, 1 pm.
9, Monday	Day and Evening Classes begin.
20, Friday	Last day to add courses, 4 pm.

OCTOBER

18, Friday	Last day to remove incomplete grades.
28—November 1	Mid-semester grading period.

NOVEMBER

27-30

Thanksgiving recess begins at the end of last scheduled class. Academic and Administrative holiday.

DECEMBER

16-18

Registration of continuing full-time students for the Spring term, 4-7 pm.

20, Friday

Instruction ends, 5 pm.

23—January 1

Administrative holiday.

ADMISSION TO SPRING SEMESTER 1975

UNDERGRADUATE	
August 1	Last day to receive applications. Transcripts must be received by August 1 to qualify for preferential consideration.
Mid-August	Notification to applicants.
September 15	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Mid-November	Meetings of Admissions Committee to review Appeals. Applications will be considered on a rolling basis as long as there are openings in the designated major areas.
GRADUATE	
December 5	Graduate applications close for Spring 1975, Thursday, 4 pm.

SPRING SEMESTER 1975

JANUARY

21, Tuesday

Orientation—9 am, Lecture Hall
Registration—Entering full-time, 10-12 (noon), 1-4 pm.

22, Wednesday

Registration—Full-time: Continuing and Re-entering, 10-12 (noon), 1-4 pm.

23, Thursday

Registration—Graduates (MFA program) and Part-time: Day, Evening and Saturday, 1-4 pm.

27, Monday

Classes begin.

FEBRUARY

7, Friday

Last day to add courses, 4 pm.

17, Monday

Washington's Birthday observance. Academic and Administrative holiday.

MARCH

7, Friday

Last day to remove incomplete grades.

17-21

Mid-semester grading period.

ACADEMIC CALENDAR

22, Saturday Scholarship applications due.
24-28 Spring recess. Academic and Administrative holiday.

MAY
17, Saturday Instruction ends, 4:30 pm.
19-21 Registration of continuing full-time students for the Fall term, 1975. A two hundred dollar non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

25, Sunday Annual Commencement, 3 pm. Student Exhibition.

ADMISSION TO FALL SEMESTER 1975

UNDERGRADUATE
April 1 Last day to receive applications. Transcripts must be received by April 1 to qualify for preferential consideration.

Mid-April Notification to applicants.

June 15 Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

Early July Meetings of Admissions Committee to review Appeals.

Applications will be considered on a rolling basis as long as there are openings in the designated major areas.

GRADUATE
April 3 Graduate applications close for Fall, 1975, Thursday, 4 pm.

TUITION WAIVER GRANTS

FALL SEMESTER 1974
February 28 Last day to receive applications for Tuition Waiver Grants.

SPRING SEMESTER 1975
October 31, 1974 Last day to receive applications for Tuition Waiver Grants.

FALL SEMESTER 1975
February 28 Last day to receive applications for Tuition Waiver Grants.

A semester is 15 weeks in length. Classes meet six days a week, Monday through Saturday. A summer session is 4 weeks in length. Classes meet five days a week, Monday through Friday.

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Fred Martin, *Vice-president of the San Francisco Art Institute and Director of the College*

Max Lindsey, *Director of Administration*

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Elisabeth Cunkle, *Librarian*

Edward Croke, *Supervisor of Building and Grounds*

Robert Kamen, *Admissions Representative*

Werner Dellmeier, *Cashier*

Howard Ginsberg, *Consultant Psychotherapist*

The San Francisco Art Institute maintains a membership program for parents, friends and alumni who have a continuing interest in the Institute and want to participate in the varied events sponsored by it. Additional information and an application for membership can be obtained by writing the Membership Secretary at the College.

CREDITS

Design and Photography: *Rita Mandelman*

Additional photographs by:

Ingeborg Gerdes p. 39, 48

Susan Shaw (stained glass photo) p. 16

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San Francisco Art Institute College Bulletin,
Volume C, Number 1, January 1974

San Francisco Art Institute

800 Chestnut Street

San Francisco, California 94133

Telephone: (415) 771-7020

Non-profit Organization

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APPLICATION FOR ADMISSION TO THE SAN FRANCISCO ART INSTITUTE

Students Applying for 2 or More Courses Each Semester

Office of Admissions
800 Chestnut Street
San Francisco, California 94133
Telephone: (415) 771-7020

Name _____
last first middle or maiden

Address (home or permanent) _____ city state zip

Mailing Address (if different) _____ city state zip

Date of Birth _____ Male ☐ Female ☐

Place of Birth _____ Social Security Number _____

Citizenship _____

Foreign Students _____

Visa Status

Secondary School from which Graduated

name _____ date of graduation _____

city _____ county state

Previous Attendance at San Francisco Art Institute _____ date

Major Field of Interest
(Check one) _____
Filmmaking _____

Applying for Entrance in Fall 19 _____ Spring 19 _____

Painting _____

4 or more courses (full time) _____ 2 or 3 courses _____

Photography _____

BFA Degree _____ MFA Degree _____ Special _____

Printmaking _____

Sculpture/Ceramics _____

Colleges and Art Schools

name	state	date attended
name	state	date attended
name	state	date attended
name	state	date attended
name	state	date attended
name	state	date attended

Travel:

Work Experience:

Foreign Students:

If you are accepted for admission, the College will send you a Certificate of Eligibility. Write the name and address of your United States sponsor, if you have one, in the space below.

Sponsor's Name:

Address:

street

city

state

zip

Important:

The \$20.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Office of Admissions.

Upon acceptance the student is required to make a deposit of \$200.00 which will be applied to tuition only for the semester accepted. This is a non-refundable tuition payment.

In signing this application, I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature:

Date:

Personal Statement

San Francisco Art Institute

Name _____

last

first

middle or maiden

Date _____

Undergraduate:

Please use this sheet for a letter describing at least one year of your life experience beyond high school graduation, including college work, travel, military service, or whatever. Please type, if possible, and return the statement with your application.

Graduate:

Personal statement concerning the applicant's work and his reason for embarking on a program of graduate study.

[Continue over page if necessary]

Personal Statement Continued



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